No. B. 3517

GUNGA DIN NUMBER

filmindia

VOL. 5 NO. 4

APRIL 1939

8 ANNAS

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DEDICATION

This issue of "Filmindia" is dedicated to "Gunga Din" the Poor Indian Bhisti who, as Kipling sings in his famous poem, died like a faithful dog for his white masters and in dying left behind an excuse to the white-men to slander his country and countrymen.

How tragic is that death which bequeathes to the country a heritage of slander and abuse at the hands of the white men of the West?

And yet, let "Gunga Din", the Indian, live in the memory of man for **"he was a better man"** than his white masters.

filmindia

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RL ON THE COVER
HANSA
in
NAV JEEWAN
(Bombay Talkies)

Tell us another Sir Reginald!

Mr. Satyamurti, the Deputy Leader of the Congress Party, was aiming for the Moon when he expected an Englishman, an old member of the Steel Frame, to support India's agitation against the anti-Indian pictures.

Heckled by Mr. Satyamurti, in the current session of the Legislative Assembly at New Delhi the Hon. Sir Reginald Maxwell, Home Member, Government of India, admitted that no Indian was serving on the Committee that sees anti-Indian pictures on behalf of the India Office. Evidently the Englishmen still know what is good for India and Mr. Satyamurti should not question this privilege.

Replying to another question, the Hon. Sir Reginald Maxwell said that he had read the article on "Gunga Din" which had appeared in "Filmindia" and thought that the article took an exaggerated view of the objectionable nature of the film. This opinion of the Hon. Sir Reginald is based on stray reports he must have got from interested quarters. Sir Reginald has himself not seen the picture and how could he possibly call the article exaggerated when we all know that the article was written by a responsible journalist who had the opportunity of studying carefully the shooting script of the film?

An illustrious member of the Steel Frame like Sir Reginald is not expected to form opinions so lightly and on such flimsy material.

He cannot definitely say what he 'thinks' unless he 'sees'. And if he does so, he begins his job with a prejudice that would not speak much for the proverbial sense of British justice and fairplay.

Sir Reginald seemed too anxious to give an assurance to the effect that after certain excisions were made, evidently at the instance of the India Office, "Gunga Din" cannot be regarded as offensive to the Indian sentiment.

And yet the full Board of Bengal Censors banned the picture.

Why?

Does Sir Reginald know how R.K.O. Radio Pictures, the producers of "Gunga Din" sell the film? We quote below some of the passages from the news sheets of the producers:

"Scenes of Britain's Empire Building"

"Several hundred Hindu fanatics—professional **assassins** worshipping the Goddess Kali whose sole creed and teaching is KILL."

"The period of "Gunga Din" is 52 years ago when England was **extending the sway of her Empire** farther into the **scorched hills of North West India".**

This much, the producers themselves admit and yet Sir Reginald thinks that "Filmindia's" article was exaggerated.

The Women's University Club of America with its formidable membership of distinguished women of America must be having good reasons to say: **"Gunga Din carries on the tradition of Great Britain's supremacy in India".**

And yet Sir Reginald "thinks" (of course, without seeing) that "Gunga Din" is not offensive to the Indian sentiment. Since when has the Indian sentiment been wedded to the British imperialism?

Jeanette Rex that celebrated English critic thinks loudly enough for the World to hear: "As for the story of 'Gunga Din' it is a moot question **whether India will enjoy it".**

India doesn't enjoy it, but what does Sir R ginald care as long as the India Office finds thing objectionable. And the India Office l expert Englishmen who know what is good India, and whose knowledge cannot be questi ed.

"It is A Dirty Film Showing India in a l light" may be the unanimous opinion of Indi in Hollywood. But that shouldn't worry Hon. Sir Reginald Maxwell.

Americans—the friendly Americans un the 'expert' advice of Sir Robert Erskine Holla Major Samuel Harris, Capt. Clive Morgan, S geant Major William Briers (all British, course)—are doing **"empire-building"** for the E tish and an Englishman like Sir Reginald—t and sporting—cannot possibly be unsportsmanl to come in the way of friendly Americans.

The fast crumbling imperialism of the E tish in India now needs **props** from Ameri What a pity!

In 'Gunga Din', the Hindus are called 'Thu A British Sergeant kicks a Hindu Thug. Anot murders a Hindu when the poor man is pray in a temple. At another place, the British Tom enters a Hindu temple in boots and by his riot behaviour desecrates the temple. British S geants in their drunken state plot to loot a te ple. There are numerous scenes of carnage a cruelty—all against the Indians. And yet Reginald shamefacedly thinks that 'Filmin gives an exaggerated view of the objectiona nature of the film.

Why not be honest and admit that the Y kee hirelings are trying to strengthen British imperialism in India and that the Ind sentiment doesn't count?

Assuring Mr. Satyamurti that all precauti are taken to prevent the production of anti-Ind films, even in America, Sir Reginald said t "His Majesty's Consul at Los Angeles uses good offices to obtain modification and if nec sary rejection of films offensive to the Indian s timent. The action is usually fruitful and d help to prevent the production of films repugn to Indian sentiment."

And yet what has been the crop of this "usual- fruitful action": "India Speaks", "Wee Willie inkie", "Lives of Bengal Lancers," and now 'unga Din".

You make us laugh Sir Reginald! Tell us ıother!

TIMBUCKTOO HAS A BETTER POSTAL SERVICE

No wonder, that our Postal Department ows a consistent deficit in its Annual Budget. ıe department is run by people who are bad ısinessmen and do not know what good service eans.

We have received hundreds of complaints ɔm our subscribers and agents from all over dia, that they have not been receiving copies of ilmindia' regularly.

During the last three months these complaints have multiplied and we complained in turn to the Postal Authorities.

But everytime we have been told that the copies either could not be traced or that the matter is receiving attention.

During the time the 'matter is receiving attention' we have been put to the loss of supplying extra copies to please our readers, paying for extra postage thereon and in addition going through a lot of annoyance to us and to our readers.

All this because, the lazy fellows at the top would not organize their department well though they are paid for doing so.

We suggest that the next time, our readers don't get their copies by the 10th of every month they should kick up a real good row with the local post master and the delivery postman and if necessary manhandle them a bit.

Negligence is an offence and we are sure that it can be punished with our age old methods.

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Music by:

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• BOMBAY CALLING •

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

rowning Nationalism In A Cup of Tea

The foreign distributors in India have now arted flirting with the Indian producers and dis-ibutors. For twenty-five years, they had no use r our men, but now they have suddenly, rather o suddenly, to ward off suspicion, noticed the exis-nce of our film men and are frantically arranging Get-together" tea parties to win the sympathy of ir men.

This attempt is so obvious that one can almost e through the game. One such attempt was made n the 22nd February and the Indian producers and hers in the industry were roped in for the day rough the "good offices" of an Indian whose in-rests are more with the foreigners than with his wn people. The pity is that the guests who allow-d themselves to be thus beguiled - and some of iem are shrewd men of business - did not realize ie intention of the ruse nor did they discover the nderlying motive of their man who persuaded them go there.

The scape goat who was perhaps made to pay the ill was banking upon the usual Indian sentiment repay the expenses by an increase in advertising evenue. But the very next day when his canvasser as turned out, by an "ungrateful" guest of the pre-ious evening, he suddenly realized that Indians had ecome more businesslike recently.

The first "Get-together" left behind one stink hich in the present days of nationalism one can ardly overlook. And that is that one of our own ien conspired to deliver us into the hands of the oreigners, so that they may exploit us the better.

Another "Get-to-gether" Tea Party took place on ne 22nd of March, exactly a month after the first ne. 22nd of every month is perhaps going to be ne fateful day, when bit by bit our men will be issipating their individuality till nothing is left to e proud of.

A special feature of the 2nd "Get-together" was he unceremonius dropping out of the first time uest who had let the advertisement canvasser down.

All these "Get-together" parties are a result of the intense agitation of "Filmindia" against the foreign distributors. For the first time in the undisturbed existence of 25 years, they are called upon to use their wits and two performances of their wits have already been given, with an Indian playing the villain's role every time.

What better tribute can be paid to "Filmindia" than to find these Yankees running about with outstretched hands begging for a handshake with anyone that comes along, with readiness to drown his nationalism in a cup of Tea ?

Let us wait for the 3rd "Get-together" and then we promise a wonderful expose of men and their methods.

STOP PRODUCING CRIME PICTURE

The ever increasing tendency among Indian producers to produce crime pictures is to be deplored. Our producers are on the wrong track. Instead of doing real social and national work by producing pictures that would elevate the moral standard of our people and educate the nation on right lines through this all important instrument of visual education, they are falling over one another to establish a crime school in India after the style and fashion pursued by the Americans.

Pictures like "Jagirdar", "Dynamite", Mr. "X", "Double Cross", "Gentleman Daku", "Master Man" and "State Express" are glaring examples of this new school of production now in vogue with the producers.

It does not need much intelligence to imagine the sad effect of such pictures on the minds of our growing younger generation.

Even our present-day professional criminals are taking pointers from these films, made thrilling by the versatile brains of the script writers.

As a result of these dirty pictures, crime in the country has been on the increase. So many methods of committing crime and escaping have been shown in these films, that the amateur criminal soon becomes a profssional feeling himself safe in his newly acquired knowledge from the films.

We reproduce below a recent cutting from the Bombay Sentinel:

PRISONERS ESCAPE WITH RIFLES

LAHORE, March 5.

Nine prisoners with eleven rifles and 200 cartridges have escaped from the Malerkotla central jail after a pitched battle between the prisoners and the jail staff, according to a report from Melerkotla, a Punjab State near Ludhiana, published in a local vernacular daily.

The prisoners, who include four condemned prisoners, are reported to have been taken out of their cells for the day's labour. All of a sudden, a prisoner attacked the warder who raised the alarm. Other warders came to his assistance and a pitched battle ensued. The prisoners relieved a watchman of his rifle and took ten more rifles and 200 cartridges from the armoury.

The Daroga of the jail who rushed to the spot was fired on by the prisoners, but was not wounded. Meanwhile, the prisoners managed to escape after having removed their fetters. Mounted police and a military platoon have been despatched in search of the prisoners who are still at large.

Did we hear of a crime of this nature ever before? But now it has come to stay. "The Big House", "Fugitive From The Chain Gang" and other crime and prison dramas coming from Hollywood have introduced this new vogue in crime. Indian producers have conspired with the foreigners by copying their productions as quickly as possible to induce people to make crime a profession.

This is a case for the Censors.

We intend to take up this matter again for a countrywide agitation, but in the meanwhile we would warn our producers to steer clear of crime pictures in their 1939-40 programme of production.

Why should talents be prostituted to teach crime to our people when so many other things can be taught - things which will turn our country into a nation of better men?

JOIN THE ASSOCIATION AND MAKE IT A POWER

The Film Journalists' Association of India is now an established fact. Its name is likely to mislead people into thinking that the institution is only meant for newspaper journalists. It is not so. It is open to every writer - be he a script, story or dialogue writer. The Association is in addition an all-India affair and any writer who earns a living in the film industry with his pen in any part of India has every right to join the Association as a member and enjoy all the privileges.

It is however necessary to dispel one wrc notion which some people seem to nurse. The Fi Journalists' Association of India is not a fighti body brought into existence to challenge our proc cers or other people in the film industry. Far fr it! The Association, on the contrary, will fig shoulder to shoulder for everyone in the film indu try.

The Association does not seek power to destroy t to build—build a new super structure on an old fou dation. So those who are looking forward to some e citing times, may as well not join it as the affa of the Association will be conducted in a stric constitutional way without taking away the inhere privileges of the members, which will be several a varied.

Join the Association, if writers want their wr ings to Tell.

Give Us A Competent Secretary

We understand that the Bombay Board of Fi Censors is now searching for a suitable man for t post of its Secretary. It should have done so lo before. However it is better late than never.

The Censor Board is no longer a liability the Government's purse. It is a department th is self maintained and can easily afford to have well-paid, whole-time secretary.

OUR SILVER JUBILEE NUMBER

It was originally intended to publish the Silver Jubilee Number of "Filmindia" in the first week of April. But it had to be postponed, as the dates of the forthcoming Indian Motion Picture Congress have been shifted.

The Silver Jubilee Number will therefore be out in the 1st week of May and will replace our usual May issue. Don't fail to read it. You will be surprised at the contents.

Everyone has something to say about "Filmindia"—something interesting, something surprising. Some of the persons who have said it are: The Hon. Mr. B. G. Kher, Prime Minister of Bombay; The Hon. Mr. G. V. Pant, Prime Minister of U.P.; The Hon. Mrs. Vijayalaxmi Pandit and others who count in the modern world.

And yet the price will be only 8 annas.

And a whole-time Secretary is required, if he is ected to maintain different kinds of Statistical rmation about the industry.

We hope the appointment will not be made with city's politics in mind. We are not particular, at cap the man chooses to wear. But we certain- wish to see a competent man occupy the post and selected from our film industry, knowing things ady, will be most welcome.

The post should not go to anyone from the Educa- nal or other Provincial Services. The men in se services are not expected to know anything ut the film industry and they will take a long e to learn, even if they care to.

TTING DOWN THE BRANCH

The man who produced the first Punjabi picture certainly made money for himself but in doing has done a bad turn to the industry in general. ier producers in the country attracted by the suc- s of the first Punjabi picture and hearing legends the huge amount of money it brought in, are fall- over one another in an unholy hurry to produce tures in the Punjabi language.

This is all wrong, as by doing so, they are cut- g the branch on which they have stood so long. tures in Punjabi cannot be paying in the long run, e their novelty is worn out. The field is so small t there is a likelihood of it being flooded with a nber of pictures in a very short time. It is very y for the producers to turn out pictures in Pun- l as a large number of our artistes come from this vince.

But in this quick and easy production lies the ger to the producers who have all along staked rything on Hindi and Urdu pictures. It is suicidal them to give pictures in Punjabi to a province ich is an essentially Hindi and Urdu stronghold.

South India producing pictures in Tamil and Telugu can be suffered because the province considers Hindi and Urdu as strange languages, but Punjab doing it is absurd. Even in South India, the Hindi talkies are nowadays gaining more ground, because their local pictures could not compete with Hindi pictures in technic and presentation. Several Tamil and Telugu pictures have failed miserably last year. While on the other hand Hindi pictures have scored.

If this is the case in an entirely non-Hindi province, what will be the future in an essentially Urdu province like the Punjab?

Producing pictures in Punjabi is a great mistake and the earlier our producers realize it the better for all concerned.

LOVE ON THE GIPSY KNIFE

If you feel like thirsting for a spot of gipsy music, see "Sitara" which Ezra Mir has produced. Everyman is a bit of a gipsy—in the sense that he often imagines himself to be a cave man who would like to act chivalrous if he happened to come across a gipsy girl in a lonely spot in the jungle.

Keeping this emotional weakness of the human beings in view, Mir has made "Sitara" a riot of stealthy romance in which Khursheed, the glamorous gipsy girl steps out of the screen and without your permission steals into your heart to give an ache which, while it hurts, also soothes.

Into the frightening speed with which this picture travels, the clever director has framed a throbbing romance of hearts that are stabbed by love and stitched by the gipsy knife. There are deals and duels, squeals and squabbles not to mention thrills and throbs. "Sitara" is a picture one must not miss if he wants to learn how to balance love on the keen edge of a gipsy knife.

Marching to plant the Union Jack and carry "law and order" into the Frontier. A shot from "Gunga Din" a R.K.O. Radio picture against India.

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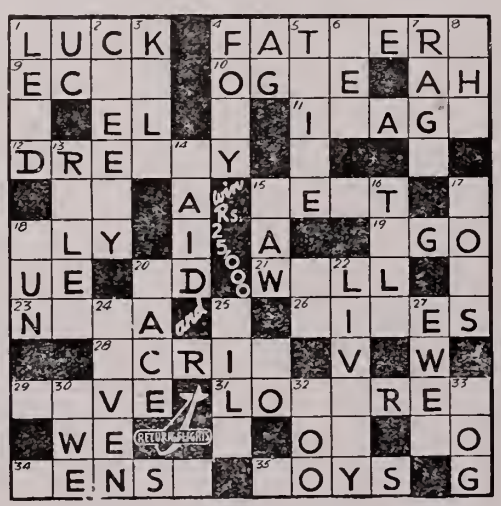
CLUES ACROSS

1. Not this but your own skill gains you success in these Competitions
4. They often consider the privilege of parenthood a mixed blessing !
9. Reflected sound
10. Fairy-tale monster
11. Likeness
12. Man whose outlook is always this seldom achieves much success in business
15. A precocious child often causes his elders to regard him as this
18. Open suspicion is apt to make a guilty person this
19. Past
21. Determined youngsters usually find a way of overcoming an obstructive one
23. Jumbled spelling of *hand*
26. Those which some women affect seem to defy all reason !
28. Pungent or bitter
29. Those who do this widely thereby usually acquire a greater understanding and tolerance of human nature
31. Diminished
34. None of us can have too much of this faculty
35. Most parents derive keen pleasure from their childrens' . . .

CLOSING DATE APRIL 13th.

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of March 19th, 26th and April 2nd.



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ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of March 19th, 26th, or April 2nd, will be accepted

CLUES DOWN

1. One needs the quality of discretion to be able to do this successfully
2. Sheer exuberance of spirits sometimes causes a youngster to be this
3. Well known non-alcoholic beverage
4. This type of man is seldom greatly liked by other men
5. How difficult it is to listen patiently to utterances which are this
6. Border of a garment
7. Apt to be dangerous when inspired by malice
8. Feminine pronoun
13. As a rule sentimental persons are easily this by harsh ones
14. It often calls for unusual foresight to anticipate one
15. It is highly indiscreet to fondle a cat's
16. High
17. Most young women have a natural liking for gay ones
18. Mild this sometimes helps to cheer up bed-ridden invalid
20. Long-distance runners usually prefer a long this to a short one
22. Their friends often find such people extremely exasperating
24. Refuge or place of safety
25. Be extra cautious when combating a foe who seems to be this
27. Female sheep
30. To be indebted
32. To court
33. Domestic quadruped

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: Dawood Cassim (Durban)

What happened to the Imperial Film Company?

It closed doors as a result of continuous misfortune.

From: Bachubhai Mehta (Agra)

Where are Vithal, Bakre and Bachu, the kings of the silent days?

Silence! Don't speak so loudly or they will wake up and start a "battle" with wooden swords. Time has left these old heroes behind.

From: Ghasiram Jalan (Bombay)

Why do Bombay Talkies have a foreigner as a director?

Because they do not get competent Indians to do the job. Direction is a peculiar job and needs really skilled and intelligent men. When I say that India has hardly half-a-dozen good directors in its twenty-five years of film making, you can realize how difficult the job must be.

From: Narendra Kumar (Gorakhpur)

What is your idea about girls from respectable families joining the film industry?

I think, it is a good idea. We have already several respectable girls working in the industry and they have nothing to complain. Those few who complain and make a mascot of their chastity have none to lose. To be a good woman one need not necessarily belong a good family. I know girls from first-class families having third class reputation. There is nothing wrong with our film industry now. It is so much commercialized now that there is no time for sexual intrigues and indulgences. Every girl is as safe as she would be in the lap of her own mother.

From: A. K. Arvl Ando (Bombay)

Can I have the privilege of meeting Kanan Bala personally? Please give me her address.

Last month someone wrote to me saying that Kanan's mother was a great obstacle when he wanted to see her. I think the mother is still there and as she is reported to be quite hale and hearty she threatens to be "still there" for a long time to come. I suggest your writing to Kanan at 23 P, Princep Street, Calcutta, and making discreet inquiries about her mother first. I wish you every luck and you will perhaps need it.

From: Vipin H. Jhaveri (Surat)

I wrote seven letters to Madhuri requesting for an autographed photo, but this girl has neither sent it nor replied to my letters. I have now determined to send a pair of real diamond ear-rings (as my father is a diamond-merchant), will she accept and acknowledge that or not?

Of course she will. Do send the ear-rings along —as long as the diamonds are real no girl will refuse a present from a fan. By the way, does your father also like Madhuri? I thought, diamond merchants sold diamonds and not presented them.

From: A. S. Rao (Secunderabad)

Why are actresses paid more than actors and directors?

Why did Adam eat the forbidden fruit in the Garden of Eden? Adam has not yet found the reason. The day he finds it. Eve will lose all her charms.

What do you think of "Marie Antoinette" of Metro-Goldwyn-Mayer?

An excellent picture, pictorially, but in the last three reels the director failed to achieve that intensity of pathos and emotion which the situation called for. And to that extent that great actress Norma Shearer failed to act. Many will not agree with this, but they need more understanding to grasp these fine subtleties. It is the game of the critics. For the layman, "Marie Antoinette" must be classed as one of the best pictures of the year.

I have applied to the Sagar Movietone for the post of an actor but I didn't get any reply?

You are lucky. And I wish you more luck. Meet some of these actors and you will know why.

From: T. N. S. Murthy (Trichinopoly)

I am an admirer of Raja Sandow. Can you give me some particulars about him?

No! I want you to go on admiring him.

Why don't you publish the reviews of the foreign pictures?

There are hundreds of papers doing that. The Indian film industry has only "Filmindia" to do all its propaganda. So I stick to my industry and sell the wares of my producers. I have no time to keep shop for any foreigners. You should do the same.

Shots from "Sant Tulsidas a Ranjit devotional featuring V. Pagnis, Vasantee and Leela Chitnis.

n: Hikmat U. Khan (Gwalior)

During the year, on which Indian picture, has largest amount of money been spent?

On "Sant Tulsidas" produced by Ranjit Movietone. The salaries alone amounted to a lakh and twenty thousand rupees. The picture is a saga of Devotion. Don't miss it. Even as a Mahomedan, you will learn much from it.

n: S. Ahmed (Baroda)

I am fond of Saigal but his bald head is the only g I dislike. Can you suggest any remedy?

As Saigal is not asking the remedy, we can not grow anything on his scalp. In the alternative I suggest that you grow longer eye lashes, which may help you to like Saigal more.

m: P. M. Mayan (Cochin)

How can the husband of a film star rely upon sincerity of her love towards him while she bes in the very same manner doing anything and ything with her screen lover in the picture?

It is a pity that some of our screen girls do not know the same warmth of affection in real life. Had they done so, the husbands would not have grudged them their screen "affection". At home they become just wives and break the furniture.

m: P. V. Ramana Murthy (Vizagapatam)

Is there any picture in which there are no girls?

I know one produced by Americans. It is called "Boys' Town". But in India, even Jaddan Bai disappointed us in this respect. Being a woman we thought that she would keep women out. But she didn't and she was in it too to multiply our feelings. But keep this wish a secret. If some of our producers hear you, they will stop producing and then we won't get more pictures.

m: Suresh (Ajmer)

Which is the first Indian picture to be produced? who produced it?

The 1st Indian picture was produced by Dadasaheb Phalke who is called the father of the Indian film industry. The picture was called "Harischandra".

m: M. N. F. Shaikh (Devlali)

Where and what must be the thoughts of Babu Pendharkar when holding Meenakshi, as seen in picture on page 11 of your December issue?

The same as yours perhaps. But Baburao is not so sensitive now and he won't allow his thoughts to wander. By the way, are you a bachelor?

m: T. K. Pillay (Nagpur)

One of my friends is very anxious to act with ita. How should he proceed?

Sabita is now a producer. So the best approach would be through her mother, who I am told, is managing her business affairs. Badami can also arrange on behalf of your friend. But why all this row! Has your friend any talent for acting?

From: K. K. R. Pillay (Razmak)

I am a soldier in the Indian Signal Corps. I want to join in a film company as an actor?

Better be shot as a soldier than as an actor. There is more glory for the former and more criticism for the latter.

From: Balchand T. Daryanani (Hyderabad)

What is your idea of Sagar's "We Three"? I think it is the worst picture of Mehboob.

Don't rush to conclusions. His next one "The Only Way" is soon coming. My opinion of "We Three" I wrote in the August 1938 issue of "Filmindia".

What is your idea about stunt pictures? The effect of these pictures seems to be bad on weak minded people.

Not only on them but also on the producers themselves. Most of them can be heard giving expression to their weak minds.

From: S. L. D. Roy (Calcutta)

Here, in Calcutta, there is a rumour that all the best artistes of New Theatres are going to be captured by Film Corporation of India?

Even if the rumour had some truth, mere capture would not take the artistes any far. Film Corporation must produce good pictures for these artistes. I however don't think that the Film Corporation can afford this luxury much longer.

From: D. M. Mudbidri (Poona)

Don't you think that our trailers of Indian films are unnecessarily long?

So are the pictures, which these trailers claim to advertise. Our trailers as we find them today convey a warning to the audience of what is in store for them. I think that a large number of people are scared away by these trailers and no wonder the picutres fail. The trailers are sometimes so long that one finds it cheaper to see the trailer than the picture. As a short synopsis of the pictures, the present trailers are good and leave no further desire to see the picture. But as trailers, intended to create a desire, they are just no good. Well, trailers need brains and that is what the producers are searching for.

From: M. S. Ramchandran (Madras)

What is the next picture of Shantaram in which it is reported that Shanta Hublikar is working in preference?

"Life is For Living" is its name, of which incidentally, Shantaram himself knows very little. His friends say that he once went to Europe and didn't visit Paris. And that man is going to tell us how life is to be "lived".

From: G. S. Chetty (Anantapur)

Filmindia gives highly interesting news about Hindi films, but not about Telugu and Tamil pictures. Do you think that Hindi pictures are better?

Certainly, to be accurate, a hundred times better. Some of the very good Telugu and Tamil pictures have been worse than the fourth rate Hindi pictures in technic and finish. About news, I have been asked a hundred times. The South Indian producers are so busy with their own 'affairs' that they have no time for news or newspapers. Surely, you don't expect papers to give news of people, who have yet to learn some primary fundamentals of modern business. Some of these South Indian producers are not industrialists, they are merely time servers with a "purpose." It pains me to say that, but some one must tell the truth some day if the South Indian film industry is at all to be noticed by the rest of India.

Why don't the prominent actresses marry?

Probably they have no reason to. People do things to get things.

From: M. Jahagirdar (Gadag)

Is Surendra superior to Saigal in singing and acting?

Ask me another. Surendra will blush when he reads this. By the way, stop reading "filmindia". You are wasting time and I am wasting my energy.

From: Dr. Wazir Chand Chopra (Jullundur)

How much money will Shanta Apte demand if I write to her for her photo?

Exactly Rs. 2-8. A letter from her secretary will be sent free in addition.

From: M. I. Saksena (Cawnpore)

Is it necessary for artistes to observe celibacy in order to maintain his natural gifts in tact?

No. It is however necessary to avoid over indulgence. Even the hero of "Brahmachari" (The Celibate)—Master Vinayak is a married man, with a child as evidence against celibacy.

From: V. Ramadurai (Erode)

Is Maya Bannerjee married?

I don't know. They ought to know.

Which is the better picture between "St Singer" and "Dharti Mata"?

"Dharti Mata".

From: Kumari Jagdish Kunwar (New Delhi)

"I was disappointed not to find my questions plied in your February issue. You give answer: all who threaten you. Because I am a girl you keeping quiet. If I don't find my answers in March issue I shall take necessary steps to honour you".

I am frightened Kumari, as your threat br to mind the outburst of another young lady don't reply letters which don't bear the full dress of the writer. Yours does not and sti like your temper and I choose to get frighte of you and answer some of your questions bel

Is Prem Adib Mahomedan?

Yes.

Who is the more handsome between Gul Ha and Najam?

Najam is. Gul Hamid was.

Is Najamal Hussein the most handsome a in India?

No.

Why Maharashtrian artistes pronounce H and Urdu words miserably?

Because their mother tongue is Marathi they have neither the patience nor the desir learn Hindi and Urdu. And unless they do t they will never meet with your approval.

Why Kanan Bala is considered to be best si among all the Maharashtrian actresses?

Kanan Bala is not a Maharashtrian. Sh "Made In Bengal". She however comp favourably with the Maharashtrian actre where singing is concerned.

Why are people mad after New Theatres' so Why don't they prefer the songs of the Mahara trian companies?

Because the songs are attractively tuned beautifully worded. The N. T. songs are wri and sung to make them popular. Others songs because they have to be put in at cer intervals.

Reply all the questions in March issue with fail.

Now I have replied to all your questions couldn't do so in the March issue your le reached me in the last week of February my March issue was ready then: It was not

ult that February had only 28 days. Now that u have scored over me, send me another big lt of questions.

R. M. Haridas (Cawnpore)

r which role will Bibbo be suitable—a mother a sweetheart?

r both—as mother to a grown-up son or as eetheart to an old man. Bibbo is a versatile tiste and she can do both these roles very ll.

Gagan Behari (Cuttack)

want to form pen friendship with some cinema scs. How can I?

gn your name on their photos when you find em published in Filmindia. What is the use your writing to the girls, as most of them n't write. Those few who can, have no time. ey are too busy between the producers and e directors.

From: J. Mohapatra (Cuttack)

Some Bengali directors are in the habit of painting the Oriya character in a very offending manner. Films like "Jayadev" are examples of such nasty provincialism. When you write so much against anti-Indian pictures, am I not right in calling your attention to this inter provincial slander?

If what you say is right, you have done the correct thing in drawing my attention. I have not seen "Jayadev" and other pictures which you have seen. But if these films really contain inter-provincial slander, then I shall be the first one to condemn them. We have been taught to look upon our country as a whole without provincial demarkation. Any efforts to create provincial barriers by excitng provincial hatred must be stamped out. I saw something like this in a certain Bombay picture and on pointing it out to the producer concerned, I was told that the picture was a comedy. But why have even fun at the expense of another province? I think the producers should take your feeling as a general warning and if they still persist in this folly, the only alternative is a relentless agitation. I shall certainly back you up in this.

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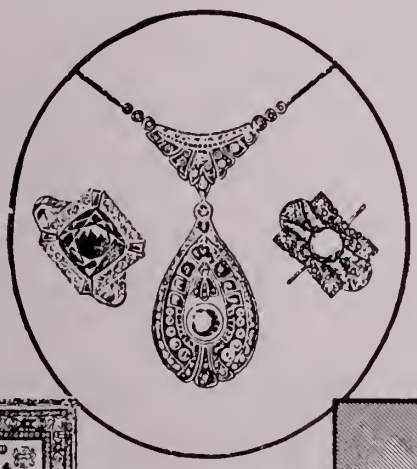

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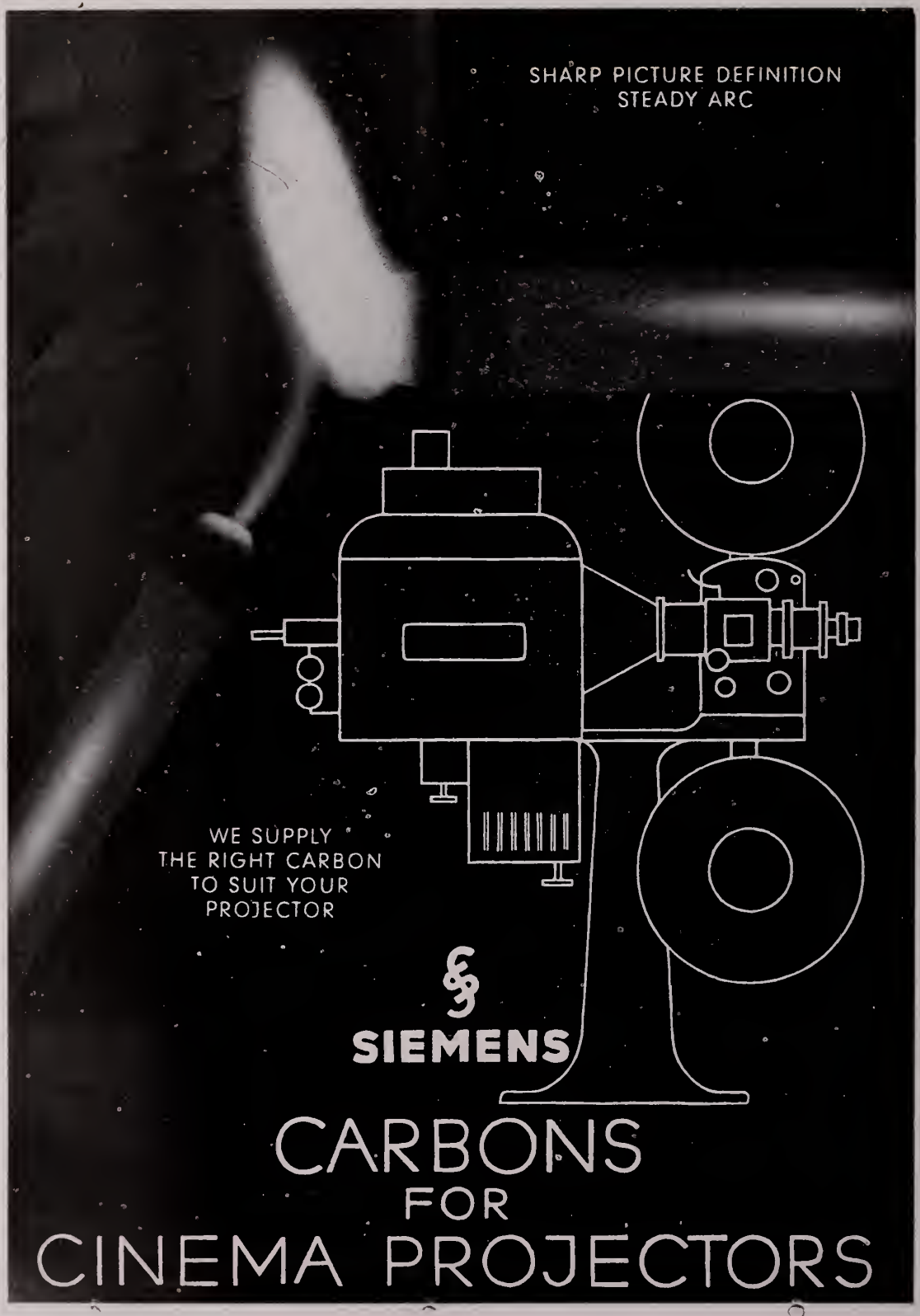

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In Yakub's "Her Last Desire" a Sagar social picture, Maya adds one more triumph to her long list.

The 1st Marathi Picture which H. E. the Governor of Bomba
Has Ever Seen And He Saw It Through!

• Huns' DEVATA

PRESS NOTE

"On the 23rd March '39 His Excellency Sir Roger Lumley, the Governor of Bombay and Lady Lumley saw «Devata» a Huns Picture at West End Cinema at 10 p.m. They were received by Mr. Baburao Pendharkar, who sat with His Excellency throughout the show, explaining the treatment of the wonderful theme on which "Devata" is built as a picture"

Directed by: **Mr. Vinayak**

•

Starring:

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SALVI
MEENAKSHI
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The Prohibition Picture of the Year

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Press Note

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HUNS PICTURES GIVES—

—THE PICTURE WHICH OUR NATION WANTS TO-D

Shots from "The Only Way" a Sagar picture directed by Mr. Mehboob.

PITY THE POOR FILM CRITIC

There Is Too Much Competition From The Viceroy, Governors, National Leaders, Society Ladies & Studio Publicity Managers!

By K. AHMAD ABBAS Famous Film Critic of "The Bombay Chronicle"

I wonder if it is possible. But I will try.

* * *

An old College acquaintance of mine met me recently after a long time. The first question he asked me was naturally about my profession.

"I am a journalist", I briefly replied.

He looked at me rather pityingly. "What exactly do you write about?"

"I review films and conduct the cinema page." This time his expression betrayed pity not unmixed with contempt - as if I had told him I was a scavenger or an undertaker! But, then, even scavengers and undertakers are necessary for society. So are the film critics. And yet, like my friend, the average person looks down upon us as if we were an inferior species. Why ?

FACTS AND FICTION

There seems to be a general impression that we are all blackmailers and, therefore, a contemptible tribe. As if there are not black sheep even among temple priests ! This fiction about film critics and cinema journalists living on the bribes given to them by the producers is one of those legends about the film industry which persist in popular imagination. Another myth, of course, is that studios are like the courts of feudal debauchees where producers sit idly, surrounded by pretty damsels. I found how utterly baseless both these notions are when I came in touch with the film industry. For almost two years I have been writing about films and patiently waiting to be approached by a producer with an offer of money. Upto the time of writing, no such offer has been made. Rather discouraging for a budding blackmailer !

GIVE US A SQUARE DEAL

The prejudice against film journalists, shared by the Studio executives, film stars, the general public, is most unfortunate. As a small group of workers striving to help the industry as well as the average cine-goer, we deserve better consideration. Our conditions of work are not enviable Our wages are low the hours of work are often from the first press show in the morning (sometimes at the unearthly hour of 8 a. m.) to past mid-night when the premiere of some film is over or the last proofs have been passed for the press.

The Press Shows are bleak affairs as a dozen unfortunate beings sit in the ghost-like silence of an empty hall compelled to miss their breakfast to see a picture be it good, bad or indifferent. Those of us working for the daily press have to do many other odd jobs, too, - anything from editing an article on the black beetle to reporting a football match.

Some of us who have their own papers often combine the jobs of editor, advertisement canvasser, copy-writer and lay-out men besides having to cope with screen struck persons in search of jobs and providing themselves as target to temperamental film stars out to avenge grievances - real or imaginary. Not a few of us live in the cold shadows of the bankruptcy court. It should not be thought that I am complaining. Most of us have taken up this job by choice. because we are interested in films and have faith in its future as an art, as an entertainment and as a vehicle for new ideas. We are on the whole, quite a merry gang and we enjoy our work.

But the main reason why I ask for a square deal for the film critics is that, really speaking, at present we can hardly be called film critics. At best we can claim to be **striving to become film critics** This is neither modesty nor bitter irony. It is a fact. Having no traditions of dramatic criticism or any kind of art criticism to follow in our country, we are only now beginning to create our own standards and values of criticism - by the simple method of trial and error There are difficulties, however which beset our path - difficulties inherent in our own shortcomings and in the attitude of the public and of the producers towards us This article is meant to point out some of them.

Let's begin by debunking an notion that film critics are born or that criticism is our exclusive estate. Personally speaking, my own chief qualification for writing about films is the fact that I see at an average, a film every day and have been doing so for some time The only essential difference between a critic and a reasonably observant film fan is, as pointed out by an eminent English critic that the former has "better opportunities for judging pictures, wider standards of comparison and more practice in summing films up quickly."

To this I may add that seeing all kinds of films as a routine job and a comparatively closer familiarity with the technical processes of film production tend to give us an objective (you might call it cold-blooded) attitude towards films - so that we are not so easily carried away merely by the glamorous personality of an actress or the glycerine-tear-stained climax of a sentimental photoplay. as the average cine-goer is quite liable to do. We also make it our business to study the box-office and on see

ng a picture should be able to say, within a reasonable margin, how he public would react to it.

ART AND ARITHMETIC

The ultimate standard of judgnent, of course, must depend on he individual taste and temperanent of the critic. Art is not arithmetic that the correct solution n every case must turn out to be he same. The films are produced, with artistic and technical cunning, to appeal to millions. There are all sorts of ways of looking at hem - and of writing about them. There are poetically inclined critics o whom the pseudo-mystical atnosphere of Devaki Bose and Barua pictures makes a special appeal, while there are others who prefer he straightforward approach of Nitin Bose and Shantaram.

One is fastidious about technical perfection, another (like me) may overlook any flaws in photography or sound-recording if the film has some originality and its approach to life and its problem is progressive and realistic. Again, trade paper critics must (to be fair to the exhibitors who depend on their opinion to book the pictures) keep in view the box-office appeal more than the other artistic or technical qualities of a film. But in whichever way he looks at it, a film critic should, above all, remain impartial and provide proper guidance to the film-goer.

It is not necessary to be mercilessly critical. At the present stage of our film industry, it would be callous to damn the crude (but, in some ways, promising) productions of small studios, with a stroke of the pen. But the critic owes it to the producer and to the industry to point out avoidable flaws. And, finally, he owes it to the fan to describe the pictures correctly to help him (or her) choose an evening's entertainment. There is a demand for all sorts of films - from mythological epics to crime "thrillers". It is the duty of the critic to see that he does not send those who would like "Tukaram" to see "Hunter Wali" and vice versa ! That would be a tragedy and a betrayal of the trust that the public reposes in him.

Having thus defined the functions of a film critic let us indulge in a bit of self-criticism and disown certain members of our own fraternity who make no effort to conform to a reasonable standard of criticism. Unfortunately Film journals have sprung up like mushrooms and are conducted, in some instances, by incompetent journalists. All kinds of people have taken to film journalism - Romance-hungry youths out of college, unsuccessful merchants and even dismissed studio employees with a grudge against some producers. Is it any wonder that we don't get proper film criticism from them ?

"CANCEL THE ADVERTISEMENT"!

How are we, one may ask, to get rid of bogus critics ? The producers have a set remedy - **cancel the advertisement!** Now it is true that without advertisements a film journal cannot carry on for long. But in actual practice, this policy of stopping the advertisement of any paper which writes against you encourages irresponsible journalism and strikes at the root of independent criticism. It is easy for a journal with no consistent editorial policy to make a *Volte Face* and regain lost advertisements by singing the praises of the very people it had previously run down.

But it makes the task of independent critics difficult who often find themselves bracketted with such slanderers and blackmailers. On the other hand this policy, however well-intentioned, encourages flattery, undignified subservience and pandering to the slightest whims of producers. In short, it sounds the death-knell of genuine crititicism while failing to check the unwholesome practices in film journalism.

What, then, should the producer do ?

He should, of course, withdraw patronage from any unscrupulous paper which is guilty of blackmail - even if that paper is perpared to praise him and his pictures.

Generally speaking, however, the advertisement campaign should be absolutely independent of what a a paper writes or does not write about your productions. Advertisements should be given **on the basis of the advertising value of a paper** - even if that paper has severely criticised your pictures.

Have you noticed liquor advertisements appearing in Congress papers, side by side with leading articles supporting Prohibition? Whatever you may say about the consistency of such papers, one cannot help commending the common sense of the firms which pay for advertisement space for its own sake without bothering about the editorial policy of a paper. They are, as advertisers should be, only concerned with the value of a paper as an advertising medium - i.e. its circulation.

In this respect it will be noticed that the public is the best judge. Investigate the circulation of irresponsible journals and the truth of this assertion will be evident.

Indeed, it is only the wrongly-placed patronage of the producers which is responsible for the existence of such a class of film journals. Left to the public, they would soon wither away - for they have hardly any sales. Circulation and not the adjectives used for boosting pictures should be the criterion for the producer's advertisement schedule.

I have noticed that even some of the most advanced and progressive producers resent independent criticism and try to silence it by all kinds of means. I know of at least two instances when the chief editors of two well-known papers were approached by the producers with a demand that they dismiss their respective film critics for daring to criticise certain films. Threats to stop advertisement are frequent. In this connection the policy of even certain leading papers to pander to the wishes of their advertisers by publishing laudatory "write-ups" for every

picture is very unfortunate. The film critics here are thus made subservient to the Advertisement Department. If these papers took up a strong attitude in defence of their critics, the producers would soon realize that they cannot afford to lose such valuable advertising media.

THIS "WRITE-UP" MENACE

These studio-made "write-ups" according to which every picture is the "greatest, mightiest, star-studded screen epic of all times" are one of the curses of our film industry. I once remember observing that everyone of a dozen pictures noticed on the cinema page of a well-known English daily was described as "the best show in town" and praised in the choicest adjectives out of Thesaurus. A greater tragedy is that more or less the same adjective-laden write-ups appear week after week.

Having been connected for some time with the Publicity Department of a studio, I realize the difficulties of the Publicity Managers who, often single-handed, have to write out advertisements, look after correspondence, keep in touch with Advertisement Managers and editors, get all the printing done and arrange distribution of hand-bills and putting up of posters. They have little time to think of original ideas of indirect publicity, to create studio "news" or to write articles, interviews with stars, etc., which would be far more effective than the "write-ups" which they mechanically turn out.

If only the producers reorganized their publicity departments on better lines and supplied cinema editors with well-written information and interesting matter instead of expecting them to print "write-ups" week after week, things would improve fast. They should at least realize that if twelve pictures on the same page are described as the "best show in town", it helps none of them at all. A reader may be justified in thinking they are all equally bad!

AMATEUR CRITICS

I don't know who started it. But it was an ill-fated day when someone hit upon the idea of getting a certificate for his picture from a public leader. Since then such certificates have been given to the most mediocre pictures by (alphabetically speaking) Authors, Baronets, Bishops, Congress leaders, Editors, Governors, Home Members, Legislators, Mayors, Ministers, Municipal Councillors, Presidents, Society Ladies and the Viceroy. They are not content just with expressing a few polite words of appreciation, but must go out of their way to put on record their opinions even on the **technical** aspects of a film.

"The colour process was extremely effective and natural", said His Excellency the Viceroy of a film which (whatever its other qualities) was, at least, a crude attempt at colour . photography. Lady....., the wife of a high government official, says of the same film "The acting **and photography** are above the normal standards of our films" and another Society lady thinks "the colour effects excellent".

The Aga Khan who, according to an advertisement has never spent more than fifteen minutes to see any film in Europe or America (what a qualification for a film critic!) is said to be another admirer of this picture. I wonder whether he was drugged to sit through the whole picture. A few years ago an eminent national leader who is a lady of great talent and culture spoke in glowing terms of a short comedy produced by a local studio. The film hardly ran for two weeks and was such a miserable failure that the producers did not repeat the experiment.

Now I maintain that this publicity method is unfair to all the parties concerned. The Aga Khan (as representing such dignitaries) is as competent to judge films as I am to give my opinion on the form and quality of his race horses. Nor is it fair to eminent people like the Congress President or the Viceroy to be made sale arguments in film advertisements! By these means you cannot make a box-office "hit" out of a mediocre film.

We still remember how five years ago a film, which was opened by the Viceroy in Delhi and the Governor in each provincial capital, utterly failed to appeal to the public. And yet "Tukaram" created a world-record without any certificate. Not the bureaucrats or plutocrats but the mill-workers of Bombay helped it to run for a year!

It would be far better if producers spent more energy in improving their films than in running after such certificates which mean nothing and which are only creating a class of distinguished, but hopelessly amateur critics. Misinformed appreciation is merely a means of self-deception while genuine criticism is the only guidance for improvement and progress. It is indispensable to producers, Directors, technicians, actors and actresses.

WE MUST GO ON

But (this is my final complaint), while producers resent criticism, artistes are often found to be utterly indifferent to it. A leading film star (for whom both as an artiste and as a lady of great charm and culture I have the highest regard) recently told me rather naively that she did not read my reviews of her films. It was not merely a shock to my vanity but also a sudden realization of the thankless futile task of a film critic in India. And yet, like blundering pioneers in an unexplored territory, we must go on. Perhaps some day some one will thank us for our persistence.

* * *

I wondered if it would be possible to do a bit of plain speaking without offending many people. I don't think I have succeeded. But at least I have tried.

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BOMBAY

A DADASAHEB TORNEY PRODUCTION

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R. S. CHOUDHARY

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Distributors :

Kapurchand Ltd.

Bombay 4

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THE ONLY LADY JOURNALIST OF THE SCREEN

Miss Clare Mendonca who edits the film pages of the "Times of India" and the "Evening News" has been unanimously elected the Vice-President of the Film Journalists' Association of India.

GUNGA DIN Banned in Bengal

Filmindia's Agitation Justified

Full Board of Bengal Censors Condemns the Picture

Filmindia Foils Sly Attempt of The Local Distributors

"GUNGA DIN" Condemned All Over The World

"Gunga Din" that notoriously anti-Indian picture, produced by R. K. O. Radio Pictures Corporation of America, has been banned by the Bengal Board of Film Censors, when the picture was submitted for censor before the Full Board on the 28th February 1939.

The distributors in India of the R. K. O. Radio Pictures, with an idea of counteracting the agitation against the picture, submitted it for first censoring in India to the Bengal Board, trusting to get an easy passage due to the non-Congress complexion of the Bengal Ministry.

Filmindia knowing of this manoeuvre at the last moment addressed an important and confidential letter dated 21st February 1939 to the President. Bengal Board of Film Censors, with the result that on the 28th February the Board refused to pass the picture.

Declaring the picture as **"NOT SUITABLE FOR EXHIBITION IN THE PROVINCE"** the Board took particular notice of the following objectionable features:

1) **Kicking of a Thug by a British Sergeant.**
2) **Murder by a British Sergeant of a Hindu while at prayer in the temple.**
3) **The lashings and torturing of British Sergeants in uniform by Thugs in the temple.**
4) **The desecration of a Hindu temple by Sergeant Cutter by his entry in boots and uniform and by his riotous behaviour therein.**
5) **The scene in which Sergeant Cutter who is drunk tells another Sergeant of his intention to loot the temple.**

This is what the officials saw in the picture. "GUNGA DIN".

CONDEMNED IN HOLLYWOOD

"IT IS A DIRTY FILM" say Indians in Hollywood—Reports Ram Bagai, our Hollywood Correspondent.

There is a great resentment here among Indian residents of Hollywood against "Gunga Din", the R. K. O.—Radio film, which had its premiere the other day. I invited some of them to see the film and asked their opinion of it. This is what they said:

Mr. Abnashi Ram, a merchant: "The film may be entertaining so far as the Western audiences are concerned but **to India it does more harm than good.**

Mr. R. Subra: "It is a dirty film showing India in a very bad light, to me this nullified any entertainment value that it may have had".

Mrs. K. B.: "It seems to me that the story is weak. It is titled "Gungadin" but it is all about **three soldiers manhandling hundred of Indians** and thus it becomes trite. It is a poor screen story and **definitely bad for India".**

I may here state that during the production of the film suggestions were made by me and others to the R. K. O. authorities to avoid hurting Indian sentiment. To some of these they had agreed but when I saw the final film I noted no changes. I think India will have to do the usual thing and boycott it as "The Drum" was boycotted.

In this connection the following quotations from **Americans Doing "Empire Building" For the British** an official bulletin issued by the R. K.O. "Radio Studios would just show what type of film "Gunga Din" is:

"Scenes of Britain's Empire Building....."
"A Mile to the West, the golden dome of a vast, impressive and authentic temple to the goddess Kali whose sole creed and teaching is "KILL" rears itself in splendour !!....."

"The period of "Gunga Din" is 52 years ago when England was extending the sway of her Empire farther into the scorched hills of North West India...."
"....several hundred Hindu fanatics (members of the ancient sects of thugs, professional assassins worshipping the goddess Kali)....."

HINDU "MUEZZIN"?

The same official bulletin names five technical experts who advised on the production of GUNGA DIN. These are Sir Robert Erskine Holland, Major Samuel Harris, Captain Clive Morgan, Sergeant Major Williams Briers (all British) and Madame Hilda Grenier whose qualification is supposed to be that she "was in the employ of the Duke and Duchess of York during extended trip to India in 1900". They were all engaged, it is explained **not to "complicate England's colonial aspirations"!!!**

How well these five "experts" know about India is revealed by the same bulletin from which I quote the following:

"It seems Hindus raise beards that are really something and to be authentic each of the actors who didn't already sport a considerable growth of hairsute adornment, had to be supplied with the same."

"And perhaps in the still desert air will come the voice of the "muezzin" from the minaret in Tantrapur filling the air with **Hindu** fatalism....What is written is written."

"Minaret", **"Muezzin"** and **"Hindu"** fatalism! What an authentic India!!

SCENES OF CRUELTY

The terrible power of films like "Gunga Din" misrepresent India and slander her people can be gauged from the fact that it has been acclaimed as a great box-office hit. Millions of Americans will know of India from this film. As to the kind of impression it creates on the cultured American mind, one may quote from the opinions of certain organizations circulated by the R.K.O. Publicity Department:

GENERAL FEDERATION OF WOMEN'S CLUBS: "Scenes of cruelty too exciting for the younger members."

WOMEN'S UNIVERSITY CLUB: "It carries on the tradition of Great Britain's supremacy in India" ....."For children—too long and violent".

EAST COAST PREVIEW COMMITTEE: "One cannot help but feel that in these days of actual war and carnage perhaps the same effort should have been given to depicting something that would glorify peace and security."

JEANETTE REX: "As for the story it is a moot question whether **India will enjoy it".**

AMERICA WAVES THE UNION JACK

PICTUREGOER (LONDON): "When a patriotic British picture is produced it is too often Hollywood that does it. "Gunga Din" is a patriotic depiction of the work of the British Army in India..... Let us admit at once that it is mostly hokum played in broad, melodramatic style..... In brief it is a case of America waving the Union Jack for us....."

NOT TOO SOLEMN WITH THE NATIVES!

NATIONAL BOARD OF REVIEW MAGAZINE: "In "Gunga Din" they have let themselves go and **concocted** a lively and two thirds exciting action piece celebrating, **not too solemnly, some of Britain's way with the natives of India.**

FANATIC NATIVES VS. BRITISH HEROICS

MOTION PICTURE HERALD (AMERICA): "Gunga Din" is fast, furious and fascinating—**a blunt, hard statement of the Imperial policy that was and may yet be England's** ...If the film may be likened, generically, to any other of known record, that other would be, "Lives of a Bengal Lancer". Like that one, this picture places its principal characters at the mercy of **fanatic natives who apply torture** to force revelation of military information..... The picture depicts the heroics of those who **fought, screamed and slugged back India into submission** to Queen Victoria.

TRIBAL FANATICS & MURDER RELIGION

THE CANADIAN DIGEST: "The film opens with the massacre of a British patrol on the North West border of India by tribal fanatics in a revival of the ancient murder religion of Thugee.

EVEN THE BRITISH WOULD BE BASHFUL!

BRITISH SUNDAY PRESS (LONDON): "Thanks, Hollywood, for such a fine piece of **British propaganda, which we would be bashful** to present ourselves."

IRISH PRESS (DUBLIN): "The picture is based on a poem by **Kipling, the arch-imperialistic jingler of** catchy and famous lines.....The verdict is—**a brilliant film on a rotten theme."**

The Thugs (Hindoos) surrounding the brave band of British soldiers in "Gunga Din"—R.K.O. Radio picture.

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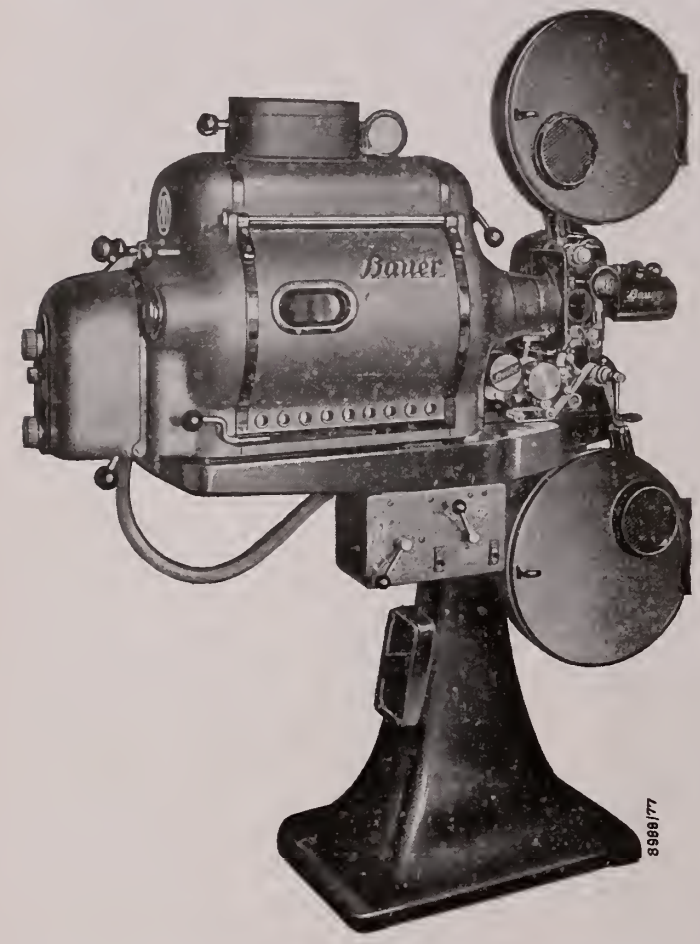

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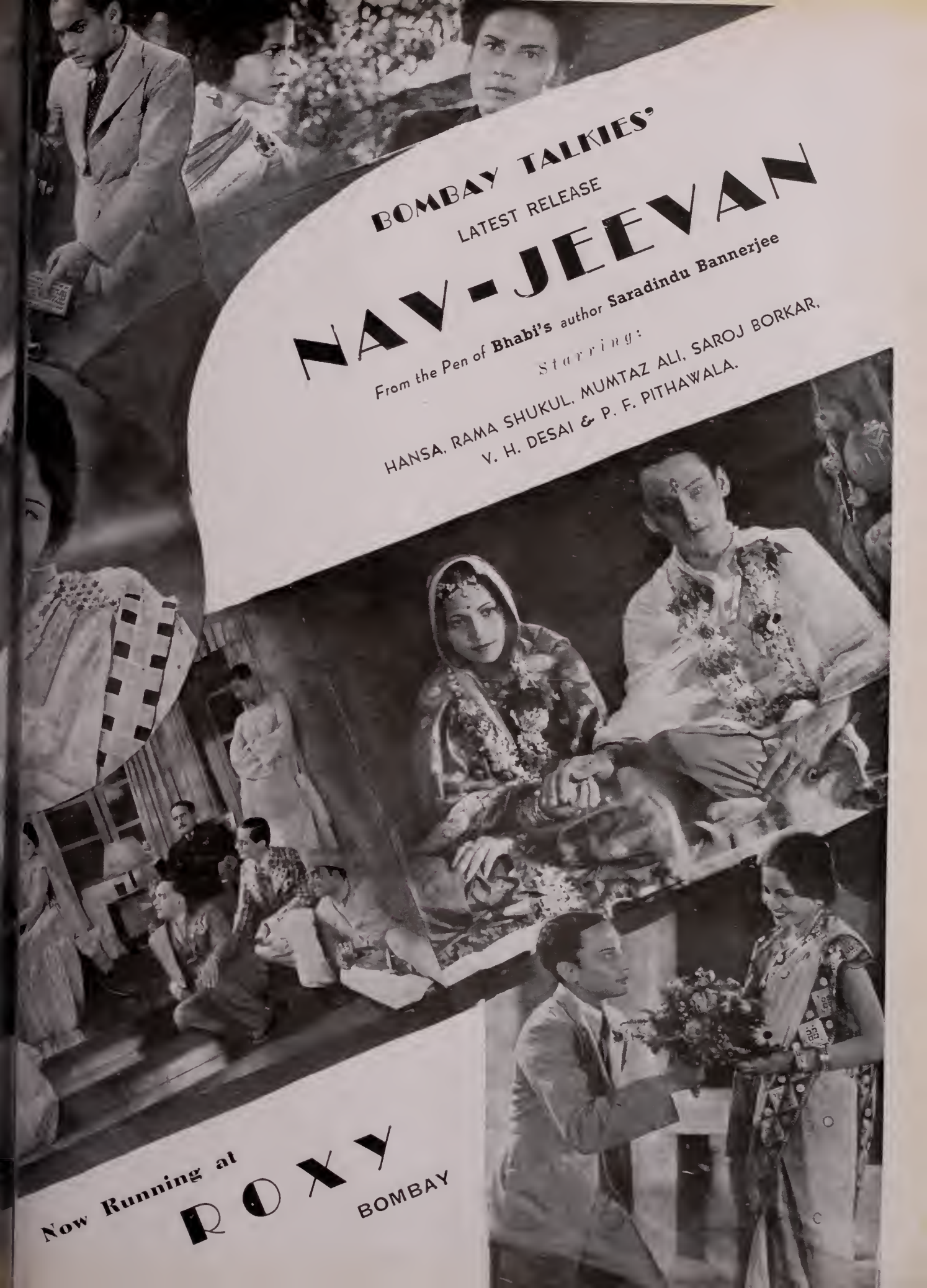
USE "CONRADTY" THE MONARCH OF ALL CINE - CARBONS

SHANTABAI HUBLIKAR—

This new charmer of Prabhat who made her debut in "My Son" will again be seen in "Life Is For Living" the new social picture under production. Director Shantaram is in charge of the picture.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LEELA DESAI—

In "Dushman" a New Theatre picture now running at Krishna Cinema, Bombay, this famous artiste wins stellar honours.

Filmindia Again On The Floor Of The Central Assembly

Govt. of India Thinks "Gunga Din" "Harmless" Without Seeing It And Yet The Bengal Govt. Bans The Picture

Mr. S. Satyamurti Heckles The Hon. Sir Reginald Maxwell

Mr. S. Satyamurti: Will the Honourable the ɔme Member please state:

(a) Whether his attention has been drawn to .e article in the columns of the **"Film India"** of Feb- .ary, 1938, on the anti-Indian film "Gunga Din" oduced by the R.K.O. Radio Pictures of America;

(b) Whether Government have got any infor- ation that this film is distinctly anti-Indian; and

(c) Whether Government propose to take any tion to draw the attention of the British Embassy Washington to this film and stop the production the release of this film?

The Honourable Sir Reginald Maxwell replied:

(a) Yes.

(b) My information is that this is not the case

(c) Does not arise.

SUPPLEMENTARY QUESTIONS

XAGGERATED BUT EXCISIONS HAD TO BE MADE

Mr. Satyamurti: May I know whether my Ho- ourable friend has perused the article referred to in ause (a) of the question, and, secondly, what is the formation on which he has come to the conclusion at this film is not definitely anti-Indian?

The Hon. Sir Reginald Maxwell: In answer to ie first part of the Honourable Member's supple- entary question, I have looked through the article question and I think it takes an exaggerated view the objectionable nature of the film. With regard the second part of his supplementary question, we ave made unofficial inquiries from the India Office find out whether they have examined it. The onourable Member knows that they take great care get into touch with any films likely to be offensive Indian sentiment and in this particular case they y there is nothing objectionable in it, **after a few cisions which were made at their instance.**

Mr. S. Satyamurti: May I know whether the Gov- nment of India have seen or been informed of these cisions and are they satisfied now that the film, it is to be released, is not anti-Indian?

The Hon. Sir Reginald Maxwell: The Govern- ent of India cannot see these films at the time of ie production. I am speaking of their exhibition in ngland. When they come to India, they come be- re the Boards of Film Censors who examine them nd cut out anything likely to be offensive.

Mr. S. Satyamurti: In view of the fact that anti-Indian films are more poisonous outside India than inside India, will the Government of India take some steps to see that the India Office does examine these films with these excisions and satisfies itself and satisfies the Government of India that these films, with these excisions, are not anti-Indian?

The Hon. Sir Reginald Maxwell: As I have informed the Honourable Member, that has already been done and the film, as it stands after certain excisions, is regarded as inoffensive.

Mr. S. Satyamurti: By whom—the Secretary of State, the India Office, or somebody on behalf of the Government of India?

JUDGED BY ENGLISHMEN BUT NOT BY INDIANS

; **The Hon. Sir Reginald Maxwell:** By Officers of the India Office, who have examined it.

Mr. Satyamurti: Was there any Indian on that Committee or an Indian present at the examination of the film? It is a matter of Indian sentiment and I put it to the Government that they should take steps to secure Indian criticism of this film? Have they done so?

The Hon. Sir Reginald Maxwell: The India Office represent Indian interests in this matter; and as the Honourable Member knows, the Government of India are always very insistent on the point, and so is the Secretary of State. Not so long ago, I had occasion to mention it in reference to "The Relief of Lucknow", the production of which owing to the action of the India Office was stopped.

Mr. Lalchand Navalrai: May I know if there is any organization on behalf of the Government of India or the British Government in America to help the censors in respect of Indian pictures before they are sent to England or elsewhere?

The Hon. Sir Reginald Maxwell: I was going to explain that in answer to the next question on the paper.

THE "DRUM" BEATEN AGAIN IN THE ASSEMBLY

Mr. S. Satyamurti: Will the Honourable the Home Member please state:

(a) Whether Government are aware that the film "Drum" was banned by several Provincial Governments some months ago;

(b) Whether Government have taken any action against the producer of the above film, as the film is

being exhibited in several other countries of the world; and

(c) Whether Government propose to take steps to draw the attention of the distributors and the exhibitors of anti-Indian films in other countries, who are operating in this country, and see that they stop this propaganda against India in other countries?

The Honourable Sir Reginald Maxwell Replied:

(a) Yes: but a revised version of the film was passed by the Bombay Board of Film Censors on 20th October 1938 and, so far as is known, no authority has taken action against this version in any part of India.

(b) No.

(c) Action is regularly taken in England by the Secretary of State to secure the modification and, if necessary, rejection by the Board of Film Censors of films offensive to Indian sentiment. **In America we have an arrangement by which His Majesty's Consul at Los Angeles uses his good offices to obtain similar modification of objectionable films.** The action is usually fruitful and does help to prevent the production of films repugnant to Indian sentiment. And I have no doubt that risk of the loss of the Indian market also is a considerable deterrent.

ALL THAT GOVT. OF INDIA CAN DO

Mr. S. Satyamurti: With reference to the answer to part (b) of the question, may I know whether Government will consider taking some action against the producers of these films in order that they may not be exhibited outside India? I can see that so far as exhibition in India is concerned, there is ample machinery by means of the Board of Film Censors to stop them but as regards their exhibition outside this country, will Government undertake to take adequate steps against the misrepresentation of this country by means of films?

The Hon. Sir Reginald Maxwell: Pretty strong pressure can be placed on these people not to produce objectionable films because the Board of Film Censors as a general rule will help the India Office in securing their non-production or non-exhibition, and the lead of the Board of Film Censors is usually followed throughout the Dominions: and therefore a film to which serious objection was taken would probably not be a paying proposition. We can put pressure in that way.

Mr. S. Satyamurti: May I know whether any steps are taken by the Government of India, or will they consider the question of taking some steps to prevent the exhibition of anti-Indian films in countries outside the Dominions and England—such as America, Germany, France, etc.?

The Hon. Sir Reginald Maxwell: It is extremely difficult to take any direct steps against the exhibition of these films in foreign countries outside the Dominions? I think the best method to pursue is the indirect pressure, which we can at present exercise and which does very materially check the production of these films, because, if the matter became worse, we should have to consider other action, but the matter has been gone into pretty carefully.

Mr. Lalchand Navalrai: May I know if the film "The Drum" was shown in Delhi and after that there were objections shown against it and then the owners had to go away to Ceylon?

The Hon. Sir Reginald Maxwell: I am afraid I have no exact information.

On the 23rd March His Excellency Sir Roger Lumley the Governor of Bombay and Lady Lumley saw "Devata" a Huns picture at the West End. Photo taken on the occasion: 2nd from left: Miss Gohar, 3rd from left: Lady Lumley, 5th from left: H. E. the Governor, 2nd from the right: Mr. Baburao Pendharkar, Extreme right: Sirdar Chandulal Shah.

Film Journalists' Association Of India

Sjt. Samaldas Gandhi Inaugurates The 1st Meeting

Baburao Patel Elected The First President
Story, Scenario And Dialogue Writers Can Become Members
A Brotherhood Of Men Who Earn With The Pen
Miss Mendonca And Mr. Abbas Elected Vice-Presidents

"I am very pleased to preside over the first general meeting of the Film Journalists' Association of India as I feel that our film journalists are doing their bit—and a large bit considering their present activities—to take our country towards its triple goal of independence—cultural, educational and political."

"Film journalism is a specialized profession and needs a precise study of art and its various facets. With the present country-wide importance achieved by the Indian film industry, it is proper that the film journalists who have been rendering such yeomen services should band themselves together for the common weal without forgetting their obligations to the industry and to the country" said Mr. Samaldas Gandhi, Editor of 'Janmabhoomi' presiding at the meeting of the Film Journalists' Association of India held at Mubarak Manzil, Fort, Bombay on the 16th March at 6 p.m.

A large gathering of local film journalists was present for the meeting where the following office bearers were elected:—

Mr. Baburao Patel (Editor, 'Filmindia')—President.

Mr. K. A. Abbas, (Film Editor, 'Bombay Chronicle')—Vice-President.

Miss Clara Mendonca (Film Editress, 'Times of India' and 'Evening News')—Vice-President.

Members of the Executive Committee:

Mr. Jitubhai Mehta, (Film Editor, 'Janmabhoomi')

Mr. P. Venkatram, (Film Editor, 'Bombay Sentinel')

Mr. Sadik, (Film Editor, 'Hindustan Prajamitra' and 'Hind Praja')

Mr. D. N. Nadkarni, (Film Editor, Free Press of India')

Mr. B. Y. Marathe, (Film Editor, 'Mowj' and 'Prabhat')

Mr. Mehr Tarapore, Publicity Manager, Bombay Talkies Ltd.

Mr. D. C. Shah, (Film Editor, Sunday Standard).

Messrs. Mahomed Nazir, Editor of 'Mussavvir' and Bakoolesh were elected as Joint Hon. Secretaries while Mr. D. K. Parker was elected as the Hon. Treasurer.

Mr. S. V. Kirparam, Editor of 'Movies', Delhi, was elected provincial representative for Delhi and U.P.

Mr. Ram Bagai was elected as the Hollywood Representative of the Association.

Mr. L. C. Bhalla, Editor of 'Movieland', was elected as provincial representative for Hyderabad and South, while Mr. Chandrashekhar, Editor of 'Dipali', was elected to represent the Association in Bengal.

Mr. B. R. Oberoi, Editor of "The Cinema", Lahore was elected as representative of the Association in the Punjab.

Mr. T. H. Suntoke B.A. (Hons.) LL.B., was appointed the Hon. Legal Adviser to the Association.

Mr. P. C. Bhagwat was appointed as the Hon. Auditor.

The Aims and Objects

(1) The safeguarding of the interests of the profession;

(2) The creating of a congenial atmosphere for more and better Indian Pictures through the medium of constructive criticism and comment calculated to improve the general standard;

(3) To impress upon the Central and Provincial Governments of the country the vast potentialities of the film as a medium of entertainment and education and publicity which could suitably be harnessed to carry India's message of goodwill, culture and progress abroad;

(4) To aid in utilizing the film as a medium of better and closer understanding between communi-

ties, races and nations, and to foster an atmosphere of tolerance;

(5) To counter insidious anti-Indian propaganda insistently spread by foreign producers, and by every constitutional means at its disposal, to render impossible the production, distribution and an exhibition of anti-Indian films both in India and overseas, and to take and adopt all measures to enhance India's prestige and respect for her institutions and culture in the eyes of other nationals;

(6) To collaborate or merge with sister organizations in India and overseas with a view to exchange topics of common interest and advantage, and to propagate and publicise mutual literature and research activities;

(7) To endeavour and secure a better and more lasting understanding between the various units engaged in the vast enterprise of film production in India, while maintaining a strict and unbiassed viewpoint of appraisement unto itself;

(8) To issue and circulate bulletins, press reports, journals for the better and keener interest of the public in matters of routine and of moment of the Indian Film Industry and to maintain a well-stocked library of books dealing with the technical and fan side of the Industry.

Membership

The Association shall admit to membership from time to time writers on matters and aspects pertaining to the Indian Film Industry, as also those engaged in writing scenarios, scripts for shooting films, film publicity materials, whose avowed object it is to actively promote the interests of the film industry in India:

The scale of fees for membership shall be as under:—

PATRONS: Those paying Rs. 500|- and over shall be admitted as Patrons of the Association.

LIFE MEMBERS: Those paying Rs. 50|- shall be enrolled as Life Members.

INDIVIDUAL MEMBERS: Those paying an Annual Subscription of Rs. 5|- in advance or annas 8|- monthly, shall be admitted as members of the Association.

FIRM MEMBERS: Firms engaged in the film journalistic trade shall pay a fee of Rs. 20|- annually for membership of the Association through their representative.

The Head Office of the Film Journalists' Association will be at 'Mubarak Manzil', 104, Apollo Street Fort, Bombay, where application for Membership can be made.

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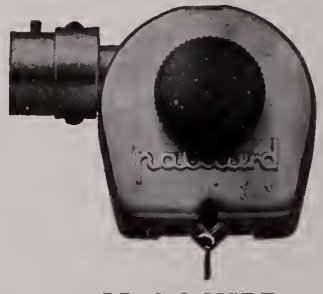

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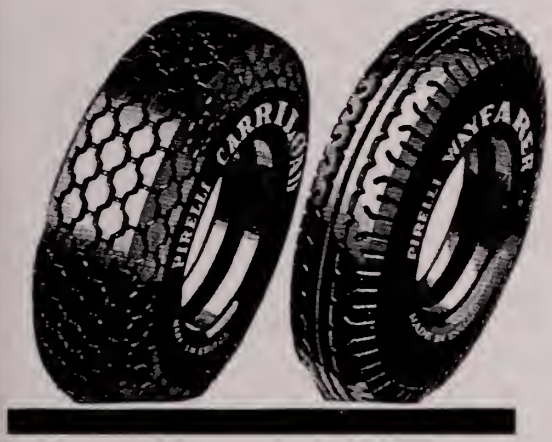

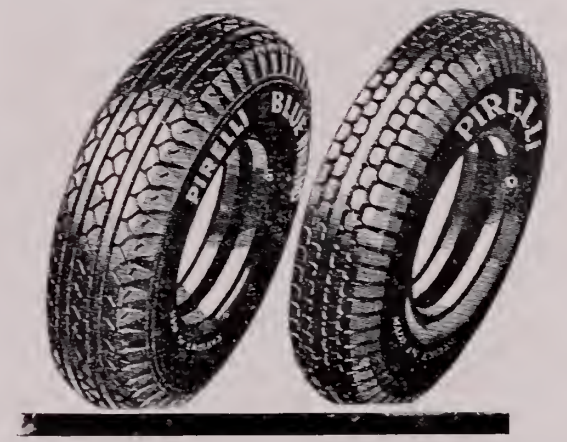

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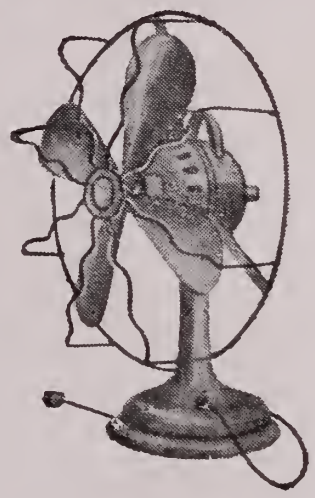

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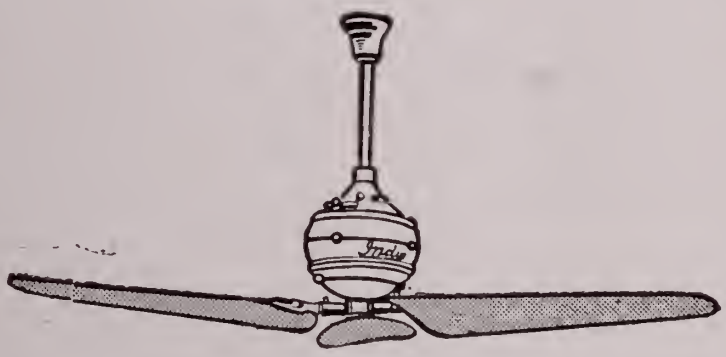

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DIRECTORS

Lieut.-Col. SIR RICHARD TEMPLE, Bart., D.S.O., Director of the Bombay Talkies, Ltd., Khot Bungalow, Malad, Bombay Suburban District, (Chairman.)

SIR DHANJISHAH BOMANJI COOPER, Kt., J.P., M.L.A., Ex-Revenue & Finance Member, Govt. of Bombay, Managing Director: Cooper & Co., Ltd., Satara; Hindusthan Engineering & Implement Co., Ltd., Satara. Director; Mysore Chemical & Fertilizers Ltd., Mysore; The Mysore Glass & Enamel Works Ltd., Bangalore. SIR KAILAS N. HAKSAR, K.C.I.E., LL.D., Prime Minister, Bikaner State, Bikaner; Director, Eastern Federal Union Insurance Co. of Calcutta; Model Building Corporation, Delhi; Nerbudda Valley Refrigerator Products Co., Bhopal; Delhi Safe Deposit Co., etc. Rao Bahadur D. A. SURVE, Prime Minister, Kolhapur, Chairman, Vikram General Assurance, Ltd.; Director, The Bank of Kolhapur, Ltd.; The Kolhapur Sugar Mills, Ltd.

Rajya Bhushan Rai Bahadur KANHAIYALAL BHANDARI, Banker and Mill-Owner, Indore.

MATHHRADAS T. ASSOMULL, Partner, Wassiamull Assomull & Co., Bankers, Bombay.

Rai Bahadur NARAINDAS POHOOMULL, Partner, Pohoomull Bros., Bankers, Bombay.

SHETH TRIKAMLAL GIRDHARLAL, President of the Federation of Baroda State Mills and Industries; Director, The Baroda Spg. & Wvg. Mills, Ltd., New Baroda Mills Co., Ltd., Maneklal Harilal Mills, Ltd., Ahmedabad, Sidhpur Mills Co., Ltd., Sidhpur, Lokseva Press & News Paper, Ltd., Baroda.

RANGILDAS VARAJDAS KHANDWALA, Esq., Surat, Director, Bombay Alliance Assurance Co., Ltd., Udwada Wapi Electric Co., Ltd., Surat Banking Corporation, Ltd., Member, Advisory Board, Central Bank of India, Ltd., Surat.

Rao Bahadur RAMNATH SWAMINATHA AIYAR. Retired Dy. Chief Accounts Officer, G.I.P. Railway, Bombay.

ARCHIE ROWLAND THOMAS, Esq., Barrister-at-Law, Taj Mahal Hotel, Bombay.

MIRZA RASHID ALI BAIG, Esq., Merchant, Rabia Mansions, Worli Point, Bombay.

BANKERS

Hongkong & Shanghai Banking Corporation; Bank of India Ltd.

SOLICITORS

Messrs. Madhavji & Co., 33, Meadow Street, Bombay.

AUDITORS

Messrs. S. B. Billimoria & Co., 113, Esplanade Road, Bombay.
Messrs. Natwerlal Vepari & Co., Churchgate St., Bombay.

MANAGING AGENTS & REGISTERED OFFICE

Sirarty, Limited, Merchant Bankers, Nanjee Building, Elphinstone Circle, Fort, Bombay.

PROSPECTUS

The Corporation has been formed with the objects specified in the Memorandum of Association and in particular to contribute to the co-ordination of the various branches of the Cinematograph Industry in India, the organisation of its essential services and the rationalised development of the industry as a whole. The Corporation's activities will be departmentalized in a series of companies which the Corporation itself will finance and control. Each of these companies will be conducted by experienced executives, as set out hereunder:

PRODUCTION:

Cine Producers of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, will produce films in India, primarily for the Indian market and secondarily for the International market.

It is proposed to organise and control moving picture production in various centres as and when, in the opinion of the Directors, suitable opportunities arise. This will be done either by financing existing production-units of proved experience and capability; by contracting with such units, or by underwriting the share capital of companies for the purpose, beginning with Bombay.

SERVICING:

Cine Services of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Ltd., will fulfil an urgent need by the servicing of film studios throughout the whole of India. There is no existing organisation of its kind and studios are constantly embarrassed and put to considerable expense by the lack of expert technical assistance in dealing with plant and laboratory troubles. It is economically impossible to carry the necessary equipment efficiently to undertake this work independently for each studio; but the proper maintenance of each and every studio in India can be

...h the Registrar of Companies, Bombay.)

...ORATION OF INDIA, LIMITED.

...ompanies Act of 1913)

undertaken cheaply and efficiently by a special organisation properly equipped for this work alone.

This innovation should be welcomed by the entire industry and at the same time will prove an important and immediate source of revenue.

DISTRIBUTION:

Cine Distribution of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, will combine the functions of "Renters" and "Exhibitors". They will enter into renting contracts with their own associated producing organisation and also with outside producers, and distribute the films they control under those contracts through their own circuits and among exhibitors outside.

These circuits will be built up by building, purchasing, renting or otherwise controlling Cinema Houses of all grades throughout India.

A properly capitalised Distribution Company is greatly needed in India and when combined with exhibiting, as in this instance, is very remunerative.

PUBLICITY:

Cine Publicity of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, is a Department of this organisation which also, from the outset, can confidently expect highly remunerative support by merchants, shippers and traders all over the world. Publicity and Advertising by means of the Film is in its infancy, but its powerful appeal is realised more and more every day. This phase of the Corporation's activities is capable of very great expansion.

TRAINING:

Cine Academy of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, is a Department of the organisation that has been received with enthusiasm not only by National and other leaders of all shades of opinion, but by educationalists and economists everywhere.

There is a lamentable shortage of every class of technician and expert required by the Cinema industry in India. So acute is the need for trained technicians that it is not yet possible for the Government and other responsible authorities to introduce legislation for the safety of the public, such as that in operation in other parts of the world.

The need for all classes of properly trained technicians in the Cinema industry in India is, indeed, unlimited. It is a trade capable of absorbing in every one of its highly technical branches large numbers of educated unemployed and of paying them a decent wage.

This academy will fill a long-felt need and can be made remunerative.

BUYING AGENCY AND INSURANCE:

Cine & General Agencies, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, will, until the present law concerning insurance in India, has been clarified, place all insurances arising out of the activities of these various companies, and in addition, will act as purchasing agents, contractors, etc., thus effecting considerable savings and consequently ensuring for the Corporation greatly increased profits.

PROSPECTS & PROFITS:

It will be realised from the above summary that all the undertakings of Cine Finance & Banking Corporation of India, Limited, will be strictly departmentalized, each in the hands of experts, who will be responsible to separate boards of directors specially selected for their usefulness in the respective branches of the industry.

The Corporation will be strongly represented on the Boards of all the companies operating the various departments, and by virtue of their voting power will exercise effective supervision and assure a proper co-ordination of all activities.

It will be immediately apparent, therefore, that this organisation, profiting by a world experience of the past, is fundamentally based, from the very outset, on this principle of proper co-ordination. It is a policy proved by long experience the world over, to result in sound and profitable trading.

Indeed, it is conservatively estimated that in one Department alone, that of Distribution, the return can be sufficient to pay excellent dividends on the whole share capital of the Corporation.

A series of issues of shares will be made to the public in the Departmental Companies when, in each case, the whole of the underwriting will be undertaken by the Corporation, and the Corporation's funds, as and when released from the underwriting contracts, will be available for the Cinema industry and general Banking purposes, the acquisition and control of further Cinema Houses, etc.—safe and profitable investments, especially in view of the fact that every Branch of the undertaking is under its direct control. Incidentally it may be noted that the underwriting commissions thus earned should in themselves be sufficient to assure a profit to the Corporation capable of providing a dividend in its first year's working.

Experts will be engaged for all branches of the enterprise.

STATUTORY INFORMATION:

The minimum subscription on which the Directors may proceed to allotment is fixed at shares of the nominal value of Rs. 5,00,000.

Exclusive of over-riding and under-writing commissions, brokerage, etc., the preliminary expenses, inclusive of legal expenses and promoters' remuneration and part consideration for the purchase of the scheme specified in the contract hereinafter mentioned, shall be one-and-a half per centum of the capital of the companies.

The qualification of a director other than an alternate director, is the holding in his name of shares of the Corporation of the aggregate value of Rs. 2,500.

The remuneration of each director will be such fee, not exceeding Rs. 75 for the chairman and Rs. 50 each for other Directors, as may be fixed by the Directors for every meeting of the Board attended by him, if paid by the meeting, or if paid otherwise, not exceeding Rs. 150 per month for the chairman and Rs. 100 per month for each director, in addition to the travelling and other expenses incurred by him in connection with the business of the Corporation.

The management of the Corporation will be vested in SIRARTY, Limited, Merchant Bankers, subject to the supervision of the Board.

Every holder of a share of the Company not otherwise disquali-

(Continued on page 46)

Hansa Wadker and Rama Shukal share stellar honours in "Nav-Jeevan" a Bombay Talkies' social picture now running at the Roxy Cinema, Bombay.

The SCENTINEL Air-Conditioning Box
Purifies Every Home at a small initial cost of **Rs. 7-8** and guarantees Health, Happiness and Better Life

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India's First Picture on Motherhood

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Admired, Appreciated and Acclaimed by One and All by every community Hindus, Parsis, Muslims, Jews, Europeans alike.

ROYAL OPERA HOUSE, BOMBAY

For Bookings Apply to: ROYAL FILM CIRCUIT, Bombay-4

LEELA CHITNIS—

In "Sant Tulsidas" this celebrated artiste has given a beautiful performance. Ranjit Movietone has spent a fortune on this picture and a big part of it has been staked on this beautiful artiste.

How the Libel Against India is Spread!

Boy Scouts—Schools--Colleges—Students—All Invited to See "Gunga Din"—Training the Future Generations to Look Upon Indians as "Sadistic Barbarians And Dogs"!

The British Royalty (The Duke and Duchess of Gloucester) Does Its Bit to Drive the Last Nail Into the Coffin of India's Self-Respect !

While Indians Are Struggling to Break Their Shackles of Foreign Bondage Millions Rush to See India's Shame Broadcast On The World Map!

While Indian Producers Flirt With Foreign Distributors In India At "Get-to gether" Parties, Their Nation Is Blackmailed In The Eyes of the World!

"Where Will This Blackmail Stop"? Asks Filmindia

We give below extracts from the two leading papers of the West, showing how "Gunga Din" that scandalously anti-Indian picture is being sold in the World-markets:

The Cinema (London) 8th March 1939:

"The stupendous business accomplished by "Gunga Din" at the Gaumont reached a high peak over the week end, breaking all existing records for the theatre."

"The Gaumont on Saturday and Sunday, presented a remarkable spectacle. Huge crowds, gatherng at regular intervals during the day, completely surrounded the theatre and it is estimated that the queues at times stretched for over one-third of a mile.....Many thousands of people were unable to gain admittance to the theatre."

The Royalty Does Its Bit

"Given a great send-off by a lavish premiere, honoured by the presence of the Duke and Duchess of Gloucester and heralded by the National press, "Gunga Din" is expected to become the greatest box-office winner."

Motion Picture Herald (New York) Feb. 25th

"Over 350 public, high and Technical Schools in Detroit were covered in advance on "Gunga Din" as a result of the special screening held for the Superintendent of Schools, other Educators and local prominents."

The British Consul's Part In It

"Another screening, reported to have brought further assistance, was given for the British Consul, who gave direct publicity where it would do the most good to the American Legion, Daughters of the British Empire and other British Societies in that area...."

"In New Orleans co-operation and endorsement from important personages and organizations were derived through addresses to schools, clubs, etc."

"Gunga Din"—A Book Mark for Boys

"Four-day newspaper contest to find ten unsung heroes or heroines was staged for the Boston run of "Gunga Din". Each winner received a solid silver medal and was written up in the Boston "Traveller".

"Colleges and schools within a 25-mile radius were contacted, libraries used book marks...."

Minds of Boy Scouts Poisoned

"A mammoth sign painted in soft coal dust over snow capped mountains in Denver drew attention to opening of "Gunga Din" at the Orpheum."

"Manager Mickey Gross contacted the Boy Scout Organization and sent special letters to Scout Masters. Handbills were distributed to all members through the Highlander Boys Organization and stills displayed an armory and canteen bulletin boards.

CINE FINANCE & BANKING CORPORATION OF INDIA, LIMITED

(Continued from page 41)

fied by any of the articles of the Corporation and who has been duly registered for three months previous to the General Meeting shall be entitled to be present and to speak and vote at such meeting and shall on a show of hands when present in person or on a poll when present in person or by proxy have one vote in respect of every Preferred Ordinary share and one vote in respect of every twelve Deferred Ordinary shares held by him in the Company three months previous to the General Meeting.

The maximum commissions to be paid by the Corporation to cover underwriting and over-riding commissions, brokerage, and any other commissions for or in connection with the procuration of capital shall not exceed 5 per cent.

Sir Richard Temple and Mr. A. Rowland Thomas, will be life directors of the Corporation, and are interested in a contract set out herein as directors of Sirarty, Ltd., the Managing Agents.

CONTRACTS:

Articles of Agreement made and entered into the 28th day of February, 1939, between Cine Finance and Banking Corporation of India, Limited of the one part and Sirarty Limited of the other part whereby the said Sirarty Limited are appointed the Managing Agents of the said Cine Finance and Banking Corporation of India Limited for a period of 20 years at the monthly remuneration of Rs. 4,000, free of income tax, and it is provided that all office staff, and other expenses in and out of India incidental to the carrying on of the business and affairs of the said Cine Finance and Banking Corporation of India Limited and also of the Managing Agency shall be defrayed by the said Cine Finance and Banking Corporation of India, Ltd.: and it is further provided that in consideration of the issue and allotment by the said Cine Finance and Banking Corporation of India Limited as fully paid of the whole deferred ordinary share capital of the said Cine Finance and Banking Corporation of India Limited of the face value of Rs. 5,00,000/- to the said Sirarty Limited and also in consideration of the payment of 1½% of the Capital of the said Cine Finance and Banking Corporation of India Limited and also of the seven other Companies intended to be got registered the said Sirarty Limited agree and undertake at their own expense to cause to be registered the said Cine Finance and Banking Corporation of India Limited and the said seven other Companies above referred to and to defray all legal and other prelminary expenses other than over-riding and underwriting commissions, brokerage, etc., in connection with the said registrations and the said Sirarty, Limited, further agree for the same consideration to sell to the said Cine Finance and Banking Corporation of India Limited all rights undertakings and properties whatsoever held by the said Sirarty Limited from Sir Richard Temple Bart., and Archie Rowland Thomas in their Scheme for organising and financing film production, servicing, distribution, etc., in India as well as abroad and for the same consideration the said Sirarty Limited shall also transfer and assign to the said Cine Finance and Banking Corporation of India Limited the deferred shares accruing to the said Sirarty Limited in the said seven other companies as fully paid shares. By the said Articles it is further agreed that if the said Sirarty Limited fail to get registered any one or more of the said seven Companies the said Sirarty Limited shall refund to the said Cine Finance and Banking Corporation of India Limited 1½% of the Capital of such Company or Companies as the said Sirarty Limited may fail to get registered within one year.

Articles of agreement made and entered into between the said Sirarty, Ltd., and the said Cine Finance & Banking Corporation of India, Ltd., and memorandum and articles of association can be inspected at the office of the Company's Solicitors, Messrs. Madhavji & Co., during office hours.

(Signed)

Richard Temple,
Dhanjishah Bomanji Cooper,
Kailas N. Haksar,
D. A. Surve,
Kanhaiyalal Bhandari,
Mathhradas T. Assomull,
Naraindas Pohoomull,
Trikamlal Girdharlal,
Rangildas Varajdas Khandwala.
Ramnath Swaminath Aiyar,
Archie Rowland Thomas,
Mirza Rashid Ali Baig.

The poor Indian (a "native" of course) humbly awaiting the order of the White Men. This is how that libel on India, "Gunga Din" was shot by R.K.O. Radio Pictures of America.

Notes and News —

BABURAO PATEL,

President.—Designate of the Conference

Acting upon the joint representation made by the Film Editors of the following leading papers: "Bombay Chronicle", "Bombay Sentinel", "Janmabhoomi", "Free Press", "Hindusthan Praja Mitra", "Hilal", "Al Hilal", "Al Islah", "Cara van", "Bombay Samachar", "Jame Jamshed", "Sanj Vartman", "Mowj", "Hilal," "Al Hilal", "Al Islah", "Inquilab", "Prabhat", "Cinema Fan", "Chitra", "Pratod" etc., from Bombay and "Movies", "Nigaristhan", "Nawai Watan" and others from Delhi, the Executive Committee of the Indian Motion Picture Congress elected Mr. Baburao Patel, Editor of "Filmindia" as the President of the Indian Film Journalists' Conference to be held on the 23rd April under the auspices of the Congress.

Historic Film Lunch

Sunday 12th March 1939 established a new milestone in the history of our films and our film people. Exactly 433 persons from the film industry from different parts of India - producers, directors, artistes, studio workers, journalists, distributors and exhibitors - for the first time assembled for a Grand Community Luncheon at the Taj Mahal Hotel, Bombay.

Sir Rahimtullah Chinoy presiding said that it was an eye opener, even to him, and to several, to see the enormous gathering, fully representative of all the various interests, feeling like one man for the progress of the industry. When the foreign producers realize this strength of unity, they will stop producing anti-Indian pictures, which are offensive to Indian sentiments.

Addressing the workers, Sardar Chandulal Shah, the Chairman of the Reception Committee, said "you are the real bosses of the industry and not the dozen and odd men who run the studios". The socialist note in the Sardar's speech was very well received by the people present.

Other speakers included Sir Richard Temple, Mr. B. G. Horniman, Miss Naseem, Mr. Prithviraj, Mr. B. M. Tata and Mr. Pande.

Rai Saheb Chuni Lall in a neat little speech thanked the President and thus ended a historic lunch.

Mr. Chandrakant B.A., appears in Mohan Pictures

Postponed to the 23rd April

It is a foregone conclusion that the Indian Motion Picture Congress and the Silver Jubilee celebrations will be a huge success seeing the general enthusiasm prevalent among the film community. The extraordinary preparations necessitated postponing the programme a little further. The revised programme is as follows:

PROGRAMME

Sunday, the 23rd April 1939

Morning: Indian Film Journalists' Conference.

Evening: Indian Educational Film Conference.

Monday, the 24th April 1939

Morning: Indian Distributor's Conference.

Evening: Indian Exhibitors' Conference.

Tuesday the 25th April 1939

Morning: Indian Cine-Technicians' Conference.

Evening: Indian Cine-Artistes' Conference.

Wednesday, the 26th April 1939

SUBJECTS-COMMITTEE MEETING

Thursday, the 27th April 1939

SUBJECTS-COMMITTEE MEETING

Friday, the 28th April 1939

SILVER JUBILEE DAY

Opening of the Exhibition.

Saturday, the 29th April 1939

CONGRESS DAY

Morning: Congress Sessions.

Evening: Congress Sessions.

Sunday, the 30th April 1939

Morning: Congress Sessions.

Evening: Procession and Garden Party.

ACADEMY AWARDS FOR 1938

The whole motion picture industry and the millions of picture-goers all over the world eagerly await the annual decision of the Academy of Motion Arts and Sciences as to what was the best professional production, artistic or scientific achievement during the year. The nominees of these achievements are awarded a gold statuette; called by the trade "Little Oscars" as a souvenir.

The following are the awards for 1938:—

Best Actor: Spencer Tracey in "Boys Town".

Best Actress: Bette Davis in "Jezebel".

Best Supporting Actor: Walter Brennan in "Kentucky."

Best supporting Actress: Fay Bainter in "Jezebel."

Best Director: Frank Capra "You Can't Take It With You".

Best Screen Play: G. B. Shaw. "Pygmalion".

Best Picture: "You Can't Take It With You."

Spencer Tracy won the award last year for "Captains Courageous," Bette Davis won it in 1935 for "Dangerous", while Walter Brennan won the best supporting award in 1936 for his work in "Come and Get It". Fay Bainter incidentally was also nominated for the best actress award for "White Banners."

STOP PRESS

filmindia

Causes Big Uproar in Hollywood

RAM BAGAI CABLES FROM HOLLYWOOD

Mr. Patel, your February issue of Filmindia—causing Big uproar in Motion Picture Industry in Hollywood. America interested in knowing and learning the truths about India through efforts of your periodical. Suggest that you send more copies of your magazine for distribution to Hollywood big-wigs. Positive that India's objections to defamation will cause change in films hereafter dealing with India. Am sure that though efforts of your magazine and its distribution here will aid in the proper understanding of India in future. Hereafter please send more copies of 'Filmindia' every month that deal with discussions on "Gunga Din" and the like.

RAM BAGAI

Filmindia's Hollywood Correspondent.

Coming!

Another Box-Office Stormer!

NETAJI PALKAR

PRODUCED BY "ARUN PICTURES"

THE STIRRING EXPLOITS OF SHIVAJI'S RIGHT HAND MAN

Story and Direction by

Bhal G. Pendharkar

Starring

Lalita Pawar 'The Firefly'

&

Master Vithal 'Indian Douglas'

For Booking Apply to:

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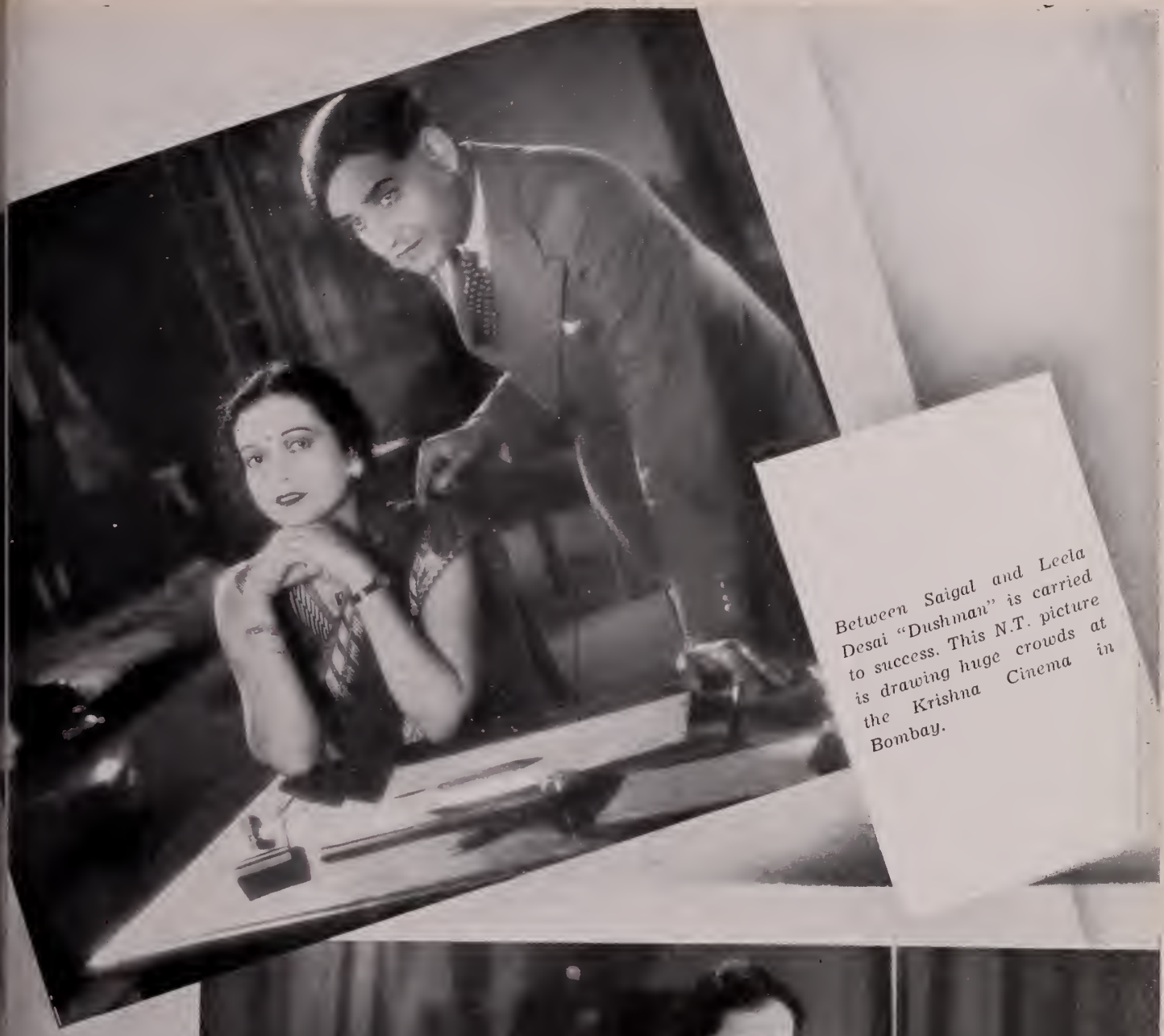

Between Saigal and Leela Desai "Dushman" is carried to success. This N.T. picture is drawing huge crowds at the Krishna Cinema in Bombay.

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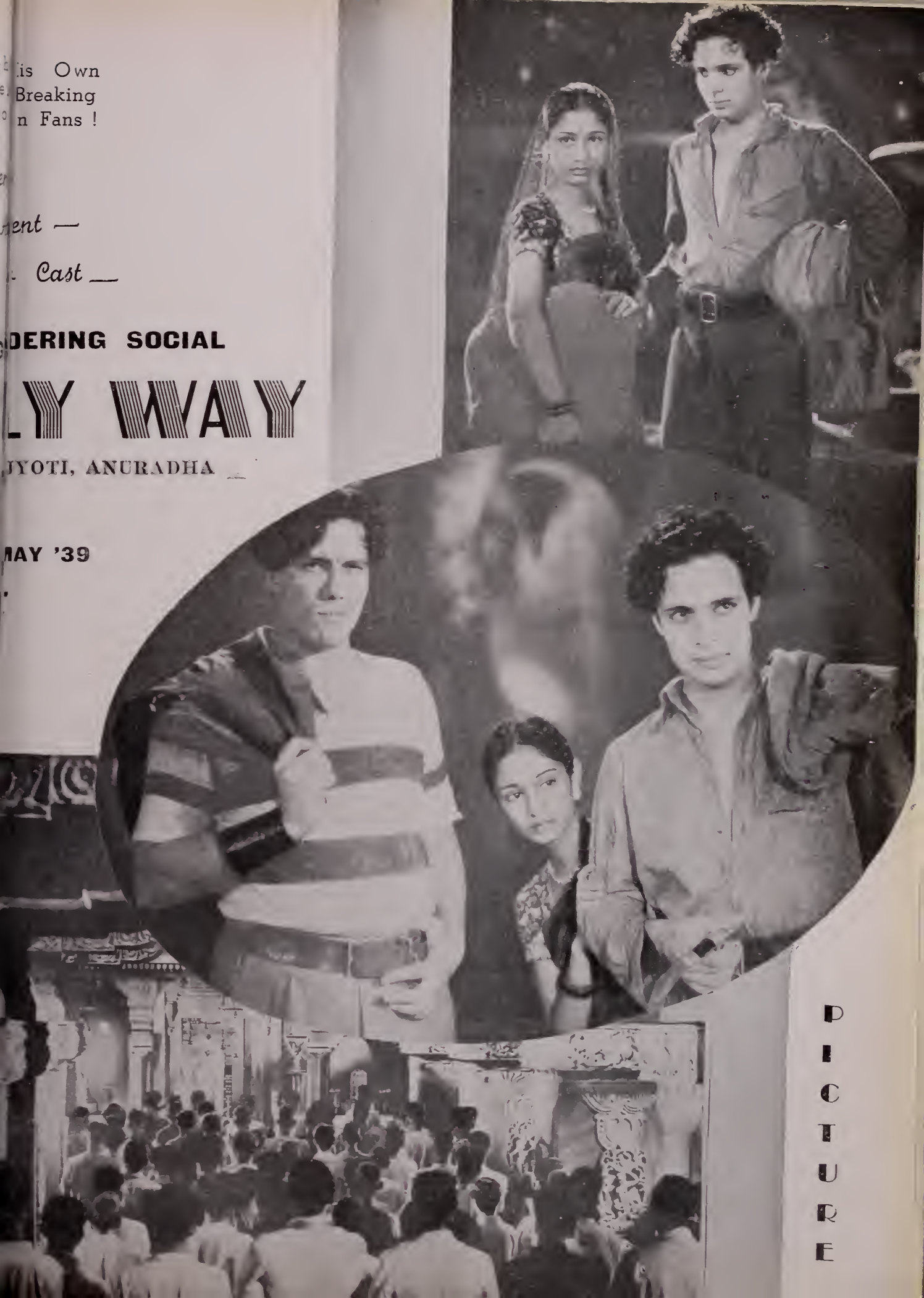
JYOTI, ANURADHA

MAY '39



PICTURE

Round the Town ★ ★

"Dushman" Doesn't Suffer From Tuberculosis!
Sulochana Graces The Screen Again!
Chowdhary Gives Another One In "Its True"!
Sabita Fails In "Ladies Only"?

"DUSHMAN" (The Enemy)

Producers : New Theatres Ltd. - Scenario, photography and direction Nitin Bose - Audiography : Mukul Bose - Music Direction : Pankaj Mullick - Dialogues and Songs: Arzu - Art Direction: Arjun Ray, Sen and Roy - Cast: Saigal, Prithviraj, Najam, Leela Desai, Deobala Nemo, Jagdish Sethi and others - Released simultaneously at: Excelsior and Krishna, Bombay - Date of Release: 24th February 1939.

The name "Dushman" is clearly an after thought. The producers must be having good reasons to name this straight and simple love yarn thus and throw on it a transparent shadow of propaganda. It is whispered that the picture is an anti-tuberculosis propaganda, subtly portrayed to make it merely suggestive and thus more instructive, undertaken at the request of Lady Linlithgow. Having no evidence to the contrary we believe this carefully organized rumour, but fail to find much of the "supposed subtle propaganda" in the picture. A couple of scenes, where the talk is a bit prolonged, admit some tuberculosis "germs" into the story, but beyond that the picture doesn't suffer from either pulmonary or any other type of tuberculosis.

The Story : A simple love tale! Gita the daughter of a rich Rai Bahadur falls in love with Mohan a radio singer and makes no secret of it. Her mother, ambitious and anxious, wants her to marry Dr. Kedar, a young physician with a big future. Dr. Kedar and Mohan are great friends. One day Mohan learns of the plans of Gita's mother to give Gita to Dr. Kedar. Mohan misunderstands Gita in spite of her remonstrances and goes away sick and heartbroken. Dr. Kedar doesn't know of Mohan's attachment to Gita and is unconsciously instrumental in sending Mohan away. With tuberculosis in his lungs and love in his heart, Mohan is admitted into a T. B. Sanatorium, where after a time he is cured. The climax arrives as expected - Mohan sings on the radio - Gita hears and rushes to him in a motor car - Dr. Kedar pursues her - the inevitable motor accident - Hospital bed - meeting of the lovers - "supreme" but unconvincing sacrifice of the friend - and a real good happpy ending, to meet the most optimistic demand of the world's dream lovers.

I forgot a scene. It is the "Storm Scene" which one cannot miss in our pictures, whether the plot is social, mythological or nonsensical. This time the "Storm" came as suddenly as usual to satisfy the ambition of the director to give us a piece of "clever" symbolism. This "cleverness" is being repeated so many times, that it would be really clever to drop the "Storm" for once and surprise the audiences.

Acting : For the first time I saw Saigal acting and liked him for it. In several places he has given polished work. Now that our most melodious singer has started to act we can look forward to some really good work from him in future. Leela Desai must spend a little more time with her diction. She didn't come to my expectations in her work, but her portrayal being cleverely based on her native drawbacks, impressed well in the frivolous moments of the story. Her dance, however, was very good. It had more purpose than school and is beautifully developed to the emotional frenzy so dramatically portrayed and needed in the scene. The sound behind Leela's song sounded like Kamla Jharia's. Lip synchronization was correct, but an action of the hand gave it away. Najam didn't impress me, as the direction in his work looked obvious. Nemo and Deobala proved what really good artistes with experience can do. Jagdish and Prithviraj had very little to do and they did it well as usual.

Production : Clever Scenario - Masterly Direction - Beautiful Photography - Good Music - But Common Story! These are some of the outstanding impressions left behind by the picture. No one but Nitin Bose with his camera creating sequences and situations from foot to foot, could make a picture out of this thin story. Nitin's camera has created this picture throughout and that is why it has become a pictorial poem which suffers no forced accommodation for the T. B. "germs".

One shot however needs a retake and that is the first studio shot of the motor, where the studio dummy does not show the finish of the real one. It would be alright for an Andheri studio to risk a crude shot like that, but not for New Theatres.

The picture has only four songs absolutely incidental and necesary and they are all good. Dialogues are well written. The sets were attractive and particularly the staircase set. It looked solid and didn't suffer from "nerves."

The cleverest touch in the treatment of the story is the return of Gita with Dr. Kedar to the scene of her love frolics with Mohan where the vagrant musician plays on his fiddle. By rehearsing the same scenes with another man, she opens the old wounds again in an attempt to increase her soul resistance and forget the old ache, but breaks down when the pathetic note from the violin suddenly stabs her heart and wakes up the dormant emotions. This subtle, psychological scene takes Nitin a lot up in the estimate of the intellectuals.

Points Of Appeal : If one is not misled by the name "Dushman"

e has no reason to be disappoint- l if he does not find the "T. B." it. The picture presents a good mantic and interesting story and ould be seen because of New heatres. An excellent entertain- ent !

"PREM-KI- JYOT"

Producers : Ruby Pictures - irection : Gunjal - Cast : Sulo- ana, D. Billimoria, Jal Merchant c. - Released At: Minerva Talkies, ombay - Date of Release: - 17th ebruary 1939.

This maiden production of Ruby ctures is quite a sensible picture. however lacks the final finish several places and the end is ther unusual and not easily ac- ptable. The effort, as a whole owever, is very commendable and gurs well for the future.

The Story : It is the usual love ngle glorifying the friendship etween two men. Vinod and asant are two friends. While inod is abroad taking medical aining Dr. Vasant meets Sulo- ana the only daughter of Sir atyanarayan. They fall in love ith each other, though they first gin as patient and doctor. Vinod turns and by coincidence and ithout the knowledge of Vasant, so falls in love with Sulochana d believes that Sulochana re- rns his love with equal warmth. asant comes to know of this and ooses to sacrifice himself for the od of his friend and his beloved. omplications follow till Vasant, hile on his deathbed of accident, ves Sulochana to Vinod.

Acting: Sulochana, the favour- e of millions, stages a wonderful me-back in this picture. In- ite of handicaps, she gives a erling performance as Sulochana e daughter of the millionaire d the heroine of the story. Her nce is technically correct, while r diction and language are far r improved. D. Billimoria as Dr. asant gives a very sympathetic rformance. His song attracts a od lot of attention being sung rrectly. Jal Merchant as Vinod oved rather disappointing, but e hasn't much to do.

Production : The continuity of the picture is slightly jerky at some places. Sound recording is pretty good, but the photography needed greater care and skill. The direction of the picture is satisfactory. As a maiden production this picture has several good points to recommend itself.

Points Of Appeal : Sulochana, charming and beautiful as ever, but more subtle and intriguing than ever before, is worth seeing on the screen. There is in addition a good story to back up the star. Certainly a treat for Sulochana fans.

Mr. Sushil Kumar, a new friend of Mohan Pictures

"IT'S TRUE"

Producers: Saraswati Cinetone - Story & Direction : Chowdhary - Dialogues : Pandit Niranjan Sharma (Ajit) - Music : Suresh Babu - Photography : Purohit and Shinde - Audiography: Patil & Jadhav - Art Director : Bal Gajbar - Cast: Motilal, .Rose, Shakir, Chandni, Usha, Baba Vyas etc. - Released At: Central Takies Bombay - Date of Release: 4th March 1939.

It is a story of ideals in conflict. The writer sets out with a theme of untouchability but in the end fails to justify it. Perhaps the grip of orthodoxy on the writer himself was too strong. The story, however, has become provocative in places because of the diverse aspects of contrast between orthodoxy and reform. Had development of the story material been less erratic and more logical, it would have become an interesting screen story. The end of the picture has been worked out with a nervous eye on the Sanatanists in the country with the result that it fails to meet the popular demand and gives the story a different purpose.

The Story : Roopa is a Harijan girl in Benares living with her old father Badal. Kashipati a stern Brahmin is the head of the Anand Math. His son Chandan is a poet and loves Roopa in opposition to the wishes of his father and of his people. Kashipati however has other plans and wants him to get married to Mangala so that Chandan may succeed to the gadi of the Math. Complications are created by Shripati a local chief with the help of Lalita a courtesan and Guru, a semi-gangster. In the midst of several romantic interludes, the writer has tried to preach a peculiar philosophy which while trying to glorify love fails to do so. The end is framed in some spectacular storm scenes, but with all that it proves unpopular. Chandan ultimately goes away with Mangala, while Roopa joins hands with her own kind in Baldeo.

Acting: Rose as Roopa has given an excellent performance. In fact, the sequences in the picture have been so arranged as to give her the entire scope for work. This, incidentally proves to be the main drawback in the picture and contributes considerably in making the picture weak. A little more of the hero was badly needed in several situations, but his role has been mercilessly subordinated to that of the heroine. Motilal as Chandan the hero has been martyred in an all important role. What little scope this young man had, has been well used by him, particularly in light actions. Baba Vyas as Badal gives a pathetic performance, though he is a little stagy at times. Chandni is a sore disappointment and proves hardly suitable as a screen artist.

Production : Pictorially, the picture is beautiful in places. But the director seems to have been lost in attaining the pictorial excellence to worry about the story and its theme. In parts the picture is very well directed but at other times it has become too sketchy. Photography and recording are also good in parts. The music is satisfactory - song No. 4 particularly so. Artistically the picture can be called beautiful, but the director has failed to deliver the goods.

Points Of Appeal : The storm and flood shots in the picture are worth seeing twice.

"LADIES ONLY"

Producers: Sagar Movitone - Story & Direction : Sarvottam Badami - Cinematography Faredoon Irani - Audiography : C. Pandya - Dialogues: Zia Sarhadi - Songs: Zia Sarhadi and Pandit Indra - Music: A Gatak - Settings: Roora Mistry - Cast: Bibbo, Surendra, Sabita, Prabha, B. Advani Harish etc. - Released At: Pathe Cinema, Bombay - Date of Release: 16th February 1939.

We are told that this a comedy. It is in fact a parody bordering on satire. The whole affair puts a strain on the human imagination and one is compelled to take a lot of things for granted. The picture lacks a motive and therefore fails to appeal to the intellectuals.

The Story : Three girls from three different provinces Bengal, Gujerat, and the Punjab, are shown as meeting at a single station in Bombay. How that can be done, is a little difficult to understand knowing that neither at the Bombay Central Station nor at the Victoria Terminus can this trick be done. However it happens in the picture, because the story writer wants it so. They decide to board and lodge together as friends and with an idea to help another. The hero, I doubt whether he can be called one in this picture - anyway the male in the story, also meets these girls by a coincidence (very much expected). They move to the lodgings - the three girls in a flat and the man across the street - this distance between them being shown in a couple of shots as otherwise one feels that all of them are all the time in the same room. The director needs a better study of geography. The man his name is Satish, evidently has nothing else to do but sing and sing without any reason. He is even shown a couple of times conducting an orchestra - of course stray shots to prove the man's all absorbing passion for music, which of course it doesn't prove, but all this effectively exposes the intellectual limitations of the director.

The three girls are, - Asha, the Punjabee - Chhaya, the Bengali and Sarojini the Gujarati. There is so much of general talk between the girls stressing the provincial differences that one cannot but feel that the roles are intended to portray representative types. The Punjabee girl is shown as a greedy, sleepy, music loving, comfort seeking, jealous and vampish type. She is crude and excitable and is not expected to understand any mental or spiritual aspect of human existence. Altogether a debatable representation, which might be misunderstood by some super sensitive people of the province.

Chhaya the Bengali girl is shown as coy, vague, miserly and at times primitive. Though a grown up woman she often behaves like a child, evidently to humour the director. Against the none too convincing background created by these two girls, Sarojini the Gujerati girl, is shown as a resourceful, steady, educated highly intellectual woman with great ideals and greater organising ability. This type is brought out with prominence at the expense of the other two and in this aspect the picture becomes slightly objectionable.

Well, these girls meet, live together, aim together at the male who cannot be called a hero in this picture because he does'nt ultimately marry the heroine, and play together, till they reach a luke warm climax where they meet a solid obstacle in the 14 stone wife of the male actor and then - the girls walk out together after muttering "something" against the males in general.

When it all ends, one feels relieved. A story must have a motive and a purpose. This hasn't

Acting : Sabita was expected to give the best performance in the picture, which she however does not do. Bibbo beats her hollow. The role suits Bibbo and she shines out with her vigorous performance. The next best would be Prabha with her shy and charming mannerisms. She gave one a little ache and created some sympathy for the Bengali girls in general. Sabita's portrayal however is an eloquent defamation of the Gujerati women we generally find in the country. One cannot imagine such a spineless performance coming from so experienced an artiste. Sabita was all along artificial and when she bursts out into a song people burst out into one gale laughter. In the Punjabi costume however, she looked more presentable. That is a tip to her director.

About Surendra, less said, the better. B. Advani gave a good performance.

Production : With a defective scenario, one cannot expect a well directed picture. The director began well and the first reel is really attractive but thereafter well, leave it. The direction is poor - and too poor for Badami with so much experience behind him. Photography is beautiful and in places too beautiful for mere words. The laboratory work called for more care. Sound recording is quite good.

The music was badly tuned and did not attain the usual Saga standard. The tunes were wrongly and hopelessly mixed in the desperate effort to give novelty. The attempt failed in this direction but succeeded in establishing the exact abilities of the music director. Verse composition of the songs nos. 1 and 4 is praiseworthy. Settings are attractive. Dialogues are quite nice.

Points Of Appeal : Sabita fans may like the picture. The satire in the story is amusing. A song by Surendra is worth hearing.

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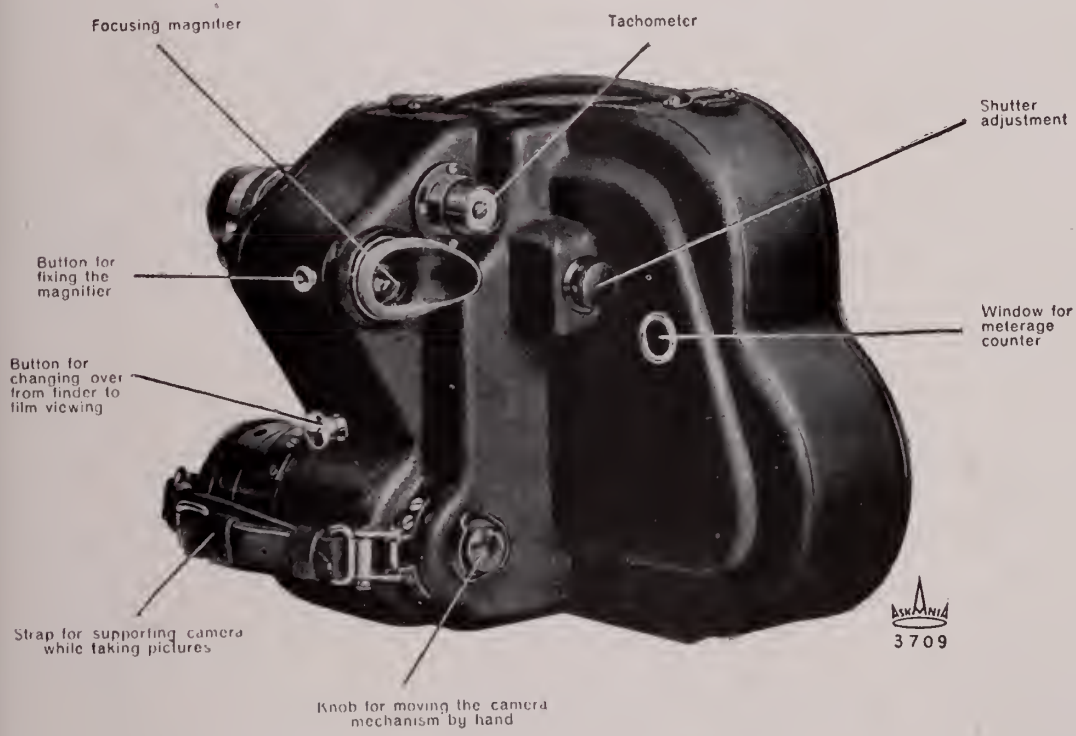
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Kicks and Kisses

"Would you kiss a man with liquor on his breath?"

"Yes, if it was champagne".

* * *

Give a girl enough rope and she will let you go hang.

* * *

Bobby: "Pa, what is a woman's intution?"

Pa: (after night out) "Three-fourths suspicion, son."

* * *

1st Woman: "I'll bet you don't trust your husband outside the house".

2nd Woman: "Huh! I don't even trust him inside the house since I hired that little Anglo-Indian maid."

* * *

Gold-diggers are just like goats. They use their heads when they go after a man.

* * *

Miss Thirty Five: "What makes you so happy, lately that you are always giggling?"

Miss Forty Five: "He-he-he-he"
Miss Thirty Five: "Oh"

* * *

THE HEATER

She 1: "I shivered all over last evening".

She 2: "Didn't the heat come up?"

She 1: "No, he had to work late at the office".

* * *

A man is like a lamp wick - trimmed lots of times before he gets right flame.

* * *

The Remedy

Clown: "It was a case of love at first sight".

Frown: "Why didn't you marry her?"

Clown: "I met her again and again.

* * *

"So you let Tom kiss you, eh? In a moment of weakness?"

"No, in an hour of weakness".

An old maid is a woman who was once ripe for love, but wasn't picked.

* * *

Love nests are usually occupied by some rich old bird who wants a little private lark.

Ashik Hussein and Indurani in "Chasmawalli" a Mohan picture.

He: (In a boat): "On the other side of this river is the show place of this country".

She: "What is it, a beautiful estate?"

He: No, a nudist colony".

* * *

The best man at a wedding is the one who isn't getting married.

The Hive

Steno: "My boss is as busy bee".

Stenog: "Yes, I noticed he h a little honey on his lap today'

* * *

Money to burn makes a l of flames.

* * *

Blonde Model: "What do y usually charge after a day's posi in the nude?"

Brunette Model: "Assault, brea of promise and unwelcome atte tions".

* * *

Some girls are like talking doll They squawk when you squee them.

* * *

He: "Now I am about to ste a little Kiss".

She: "Let the crime wave begin

* * *

Anglo-Indian Betty says anoth good way for a girl to father h nest is to travel with night owls

* * *

Nowadays girls rouge in hast and repaint at leisure.

* * *

A pedestrian is a girl wh doesn't neck.

* * *

Men aren't so hot, but a gi might as well make the best c them.

* * *

Market Value

Gal: "Sometimes a kiss is gooc sometimes it is worthless".

Boy: "Yes, that's the long an the short of it".

* * *

The darker the parking place the brighter the ideas a man gets

* * *

Not A Book Worm

He: "But, honey, a kiss speaks volumes".

She: "Well, I am not fond of books".

* * *

I know a movie star who looks like a girl of eighteen-eighteen weddings.

When a boy has a girl in his car, where there's a will there's a wayside.

* * *

Nowadays, a thoughtful bride saves a piece of her wedding cake for her divorce lawyer.

* * *

The only thing that is shy about the modern girl is some of her clothes.

* * *

When a girl looks good in trunks, the men try to get a grip on her.

* * *

A bigamist is a man who makes the same mistake twice.

* * *

Some girls' hearts never get a break.

* * *

A kiss used to follow a swell evening, but nowadays a swell evening follows a kiss.

A girl still remembers the first kiss after a man has forgotten the last.

* * *

The trouble with level headed girl is that they usually are also flat-chested.

* * *

The marriage certificate is the weakest bond on the market.

* * *

Dedicated to our Street Romeos

To handle girls is quite an art,
You seize her just below the heart,
And, disregarding all her lip,
You swing her up unto your hip.

* * *

Then if she wiggles, tries to fight
And screams with all her main and might,
Just get behind and without haste
Throw both your arms around her waist.

And now consider it your goal
To get her under your control;
Just use your brains, it takes some wits to
Subdue a girl with Jiu-Jitsu.

* * *

Hold everything! Hold on until
She knows you have the stronger will;
Be masterful, make sure you don't
Find out she has the stronger won't.

* * *

The next step is a little bolder,
Just fling her up across your shoulder;
And carry off her figure neat
The way you would a sack of wheat.

* * *

Your task is finished now, complete;
Your girlie will be tame and sweet;
Your every whim she'll understand
And never once get out of hand.

"Movie Humour".

Hindi by: **Pandit Indra**

★

Director-Hero:

VINAYAK

IN HINDI AND MARATHI

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Story by: **P. K. Atre**

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Studio Close - Ups

BOMBAY

RANJIT MOVIETONE:

Directed by Mr. A. R. Kardar. "The Kick" has been completed and censored. People who saw the trial of this picture state that this picture will surpass all other pictures in quality, which have come out from the Ranjit Studio. Director Jayant Desai is giving finishing touches to "Sant Tulsidas" and this picture is likely to run in Bombay sometime in the month of May at the Royal Opera House.

The work of shooting "Achhoot" has been postponed for the present as Sardar Chandulal Shah is very busy with the affairs of the Indian Motion Picture Congress On the other hand, director Vyas is fast progressing with his picture called "Good Luck". The Punjabi picture, "Mirza Saheban" will be ready soon and is likely to be on the screen during the month

SAGAR MOVIETONE:

At the studio Mr. Mehboob has completed "The Only Way". Director Virendra has half completed "Sadhana" while director Nandlal is shooting in the in-doors the last sequences of his first picture at the Sagar called "The Comrades". Mr. Yakub has completed his crime thriller called "His Last Desire".

BOMBAY TALKIES:

By the time this is in your hand "Nav Jeewan", the new social picture of this studio should be drawing large crowds at the Roxy Cinema in Bombay. Once again Bombay Talkies have given a beautiful story as usual, framed in a more beautiful technique. And once again we don't find Devika Rani in the cast. This time, however, a new girl has been introduced in Hansa Wadkar, new in the sense that for the first time she has been allowed to shoulder the heroine's role

RUBY PICTURES:

Mr. D. Billimoria is busy with the script work of his new social picture called "The Storm". With the experience that Mr. Billimoria has got in his maiden production "Prem-ki-Jyot", he is certain of improving in his second picture.

PRAKASH PICTURES:

The studio is planning to produce another animal thriller called "Leather Face" while director Balwant Bhatt will be taking up "Protia", the story of an amazon. The picture which is actually under production and in which fast work is being done is, however, called "Kali-ka-Ekka".

WADIA MOVIETONE:

"Jungle King" has been released at the Lamington Talikies in Bombay where it is attracting a crowd. Director Homi Wadia is fast completing "Punjab Mail"' while "Vijay Kumar" and "Jai Swadesh" are also being attended to regularly.

EVEREST PICTURES:

The shooting of "Sitara" has at last come to an end and now India's best Editor Mr. Ezra Mir is putting his artistry of the scissors into "Sitara" and lending it the soul of an artist. This saga of gypsy life has given such a wonderful promise of success and popularity to all those who saw the early trials that by now it is a foregone conclusion that the Everest Pictures will depart on an ambitious programme of future productions. Mr. Ezra Mir Certainly deserves the success that he is getting.

MOHAN PICTURES:

"Midnight Mail" attracted a good crowd at the Imperial cinema when it was released in Bombay during the last month. In the studio director Safdar is shooting "Chashma Wali" while director A. M. Khan is proceeding fast with "Jalta Jigar". "Bhedi Kumar" is another sensational thriller that is ready at the studio.

BHAVNANI PRODUCTION:

"Son of Zambo" featuring Bimla Kumari and Sunita Devi is now receiving the final finishing touches by Mr. Bhavnani.

ROYAL FILM CIRCUIT:

"Brahmachari" is still running at the Majestic and so is "Mother India," which was purchased by these people, at the Royal Opera House. Mr. V. R. Mehta, the proprietor, has not yet announced his new surprise. But he will.

REX PICTURE:

"Secret Five" the maiden production of this company has been completed. The new picture to be taken in hand will be 'Thunder' with E. Billimoria and Romilla in the lead.

MINERVA MOVIETONE

Mr. Sohrab Modi has completed "Pukar" a picture of the times of the Moguls. One distinguishing feature of this picture is the role of Jehangir played by Chandra Mohan.

KRISHIN MOVIETONE

Some of the critics have already classed "Zamana" as one of the 10 best pictures of the year. This new found reputation of the picture is being borne out by its success in the country at all stations wherever it is released. Director Ram Daryani is at present on tour collecting precious material for his new story called "Hindusthan Hamara". The picture is likely to go into production in the first week of May.

PARAMOUNT FILM CO:

"Golden Gang" a crime thriller is lying ready in tins having been superbly completed by Kikubhai Desai. On the other hand Nanubhai Vakil is giving the final touches to "Aflatoon Aurat".

POONA

SARASWATI CINETONE:

As last after a long wait "It's True" directed by Mr. Chowdhary was released in Bombay.

At the studios "Bhagva Zenda" a Marathi Historical picture is being shot steadily under the capable direction of Mr. Nanasaheb Sarpotdar. Director Chowdhary's next picture will be another social one and for the present it is called "Gold". It is to be seen whether it will justify that name or not.

PRABHAT FILM CO:

Director Shantaram has gone into shooting. That by itself is some news knowing that he was in heavy mourning due to the sad death of his younger brother. The picture is called "Life's for Living" and will be produced in two languages Marathi and Hindi. Shantabai Hublikar has been given the stellar role and Mr. Krishnarao has been entrusted with the infinitely difficult work of giving popular tunes to this good singer. The other items in the year's production programme are "Dnyaneshwar" and "Vasantsena".

KOLHAPUR

HUNS PICTURES:

It is hardly necessary to recount the wonderful success of 'Brahmachari' and 'Devata'. With the incomparable reputation gathered by these two pictures. Huns has shot up in the estimate of millions in the country. At the studio they are now shooting 'Brandi-Chi-Batli" a social picture advocating the advantages of prohibition. The theme of the story has been underlined suitably by an opening speech by Sardar Vallabhbhai Patel.

CALCUTTA

NEW THEATRES:

"Bardidi" a social picture in Hindi and Bengali is now ready for release at the studio. They say that director Amar Mallick has made this an excellent picture. Let us wait and see. Director Devaki Bose is giving the final touches to "The Snake Charmer", which picture the studio hopes to complete by the end of this month.

That newly discovered director Phani Majumdar is shooting the indoors of "Kapal-Kundala" and has already shot the dance sequence which, according to the sudio note, is expected to add glamour to the picture. It will, if the girl who dances has glamour of her own.

FILM CORPORATION OF INDIA LTD.

The studio news says that they are shooting "Tumhari Jeet". Let us believe them.

EAST INDIA FILM CO:

"Sohni Kumaran" was released in the Punjab circuit last month. The next Punjabi picture reported to be taken in hand is called "Surdass". Another picture in Bengali called "Jokher Dhon" will be soon going into shooting with Miss Radharani in the lead.

SOUTH INDIA

THYAGARAJA FILMS LTD: (Madras)

Raja Sandow is shooting "Tiruneelakanta Nayanar" at the Newtone Studios. That famous singer Thiagaraja Bhagavathar plays the hero's role. The picture is expected to be ready by the end of April.

SREE SARADA RAYALSEEMS FILMS LTD. (Madras)

Director Chitrapu Narashima Rao has begun shooting his maiden picture "Jayapradha" in Telugu and we hope he will soon complete his shooting.

ORIENTAL FILMS LTD. (Madras)

"Sugana Sarasa" has been released in the moffusil. This Tamil picture in which Miss Vijayal and T. P. Rajalakshmi, have played the lead has been well received in certain towns. It is expected to release this picture in the city sometime in the next month.

JOTHI PICTURES LTD. (Madras)

"Ramalingaswamigal" a devotional subject in Tamil is lying ready awaiting release at the Paragon Talkies, Madras.

MODERN THEATRES LTD. (Salem)

"Sandana Thevan" the stunt picture directed by Mr. Nodani will be released in the moffusil very shortly. At the studios "Anandashram" is steadily progressing towards the finish.

MADRAS UNITED ARTISTES' CORPORATION. (Madras)

"Thyaga Bhoomi" is ready for release. The picture is expected to be a great success. Another called "Sakthi Maya" under the direction of Mr. H. S. Mehta is well on way to the end.

MAYURA FILMS LTD. (Madras)

"Luck, a Tamil picture, has been released in the moffusil. But. till it comes to the City we cannot tell you how it is liked.

SARATHI FILMS LTD. (Madras)

"Rayatu Bidda" a Telugu picture is being shot in the outdoors. It is a story of the peasants.

FAMOUS FILMS. (Nellore)

"Balaji" is running well at the Broadway Talkies, Madras. The success of this picture has made Miss Shantakumari popular.

SALEM MOHINI PICTURES LTD. (Salem)

The maiden picture to go into production will be based on the life of a poet and will be called "Kavi Kalamegam". It will be shot in Tamil.

STAR FILMS LTD. (Madras)

"Punjab Kesari" a stunt picture directed by Mr. Fram Sethna was received well at the Gaiety Talkies, Madras.

RAJAGOPAL TALKIES. (Madras)

"Krishna Thoothu" has now been completed after reshooting several parts which were burnt during the recent fire. The picture is likely to be released sometime next month.

VAUHINI PICTURES LTD. (Madras)

By the time this issue is in your hand 'Vandemataram' will have drawn its crowd in the city and in the moffusil. All those who saw the picture call it a first class one, and now only the Box Offices have to confirm this news.

KUBERA PICTURES. (Madras)

The shooting of "Chandrasena" a Telugu picture has commenced. Miss Kanchanamala whose success in Vandemataram is attracting so much attention has been signed up to play the lead in the picture.

ROYAL TALKIE DISTRIBUTORS. (Madras).

The Studio note says that "Sakku Bai" is halfway under production. We hope she does not stay there for long.

Every one of these Pictures is a Sure Box-Office Hit

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BOOK NOW

SEE IT AT

GLOBE TALKIES

(Sandhurst Road, Bombay)

Ratna Lutari

Directed by: **A. M. Khan**

★

Starring:

MISS ROMILLA
CHANDRAKANT, B. A.
Miss Kantakumari, S. Alam, Miss Amina, Miss Anvari, Balabhai, Fazal, Medi Raza, Ansari, Haroon, Navaz, Kaul

and others.

A picture that has smashed the records in Box-office merits.

The most talked about picture of the year. A picture into which Mohan Pictures poured all its vast resources...

Midnight Mail

Directed by: K. AMARNATH

Starring:

Miss Yasmin, Nazir, Miss Gulab, S. Nazir, Miss Indurani, Chandrakant B.A., Misra, Gulamkadar, Shirazi, A.M., Varne, Sadik etc.

Ran Sangram

Director: **A. M. Khan**

Featuring:

Miss Kantakumari, Chandrakant B.A., Miss Amina, F.M.Khan, Miss Anvari, S. Alam, Balabhai, Medi Raza, Ansari

BHEDI KUMAR

Directed by: Chunilal Parekh

Starring:

Miss Indurani, Yashvant Dave, Urmila Devi, Baby Indira, Shirazi A. M., Misra, Vasant Pahelwan, Ansari, Gulamkadar, Rafik and Harun.

CHASHMA WALI

Director: **Mr. Safdar**

Starring:

Miss Indurani, Ashikhusein, S. Nazir, Miss Anvari, Varne, Balabhai, Garibsha, Ansari, Sadik and Rafik.

Our Coming Attraction

? ? ? ?

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